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Gay's — Leslie Holmes —

The Beggar's Opera
1728.

36
7575

C. LOVAT FRASER. 1920.

BOOSEY & HAWKES

PRINTED IN ENGLAND

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REVISED EDITION

The Beggar's Opera

7575

as it is Performed at the

Lyric Theatre, Hammersmith

With new settings of the Airs and additional Music

by

Frederic Austin

Arranged for the

9012
28.3.61

VOICE AND PIANOFORTE.

Published by Boosey & Co. Ltd. at their Music Wa
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As revived by Mr. Nigel Playfair *at the Lyric Theatre, Hammersmith, June 5th,* 1920.

PEACHUM - - -	Frederic Austin
LOCKIT - - - -	Arthur Wynn
MACHEATH - - -	Frederick Ranalow
FILCH / *MAT OF THE MINT* -	Alfred Heather
THE BEGGAR - - -	Arnold Pilbeam
MRS. PEACHUM - - -	Elsie French
POLLY PEACHUM - -	Sylvia Nelis
LUCY LOCKIT - - -	Violet Marquesita
DIANA TRAPES - - -	Beryl Freeman
JENNY DIVER - - -	Nonny Lock

Drawer: David Hodder *Turnkey:* Jack Girling

Members of Macheath's Gang:

Alan Trotter, Malcolm Rignold, John Clifford, Edward Barrs, Charles Staite

Women of the Town:

Ella Milne, Dolores Denison, Vera Hurst, Winifred Christie, Lilian Stanford, Edith Bartlett, Enid Lindsay and Nonny Lock

Harpsichord - - - -	Nellie Chaplin
1st Violin and Viola d'Amore - -	Kate Chaplin
2na Violin - - - -	Kathleen Thomas
Viola - - - -	Lilian Mukle
Violoncello and Viola da Gamba . -	Mabel Chaplin
Double Bass - - - -	Louise Mukle
Oboe - - - - - -	Leila Bull
Flute - - - - -	Florence Mukle

Conductor: EUGENE GOOSSENS, Junr.

Note.

HE present arrangement of "The Beggar's Opera," made for Mr. Nigel Playfair's revival at the Lyric Theatre, Hammersmith, has been prepared from two early editions kindly lent to me by Mr. J. G. Crauturd and Mr. Barry Jackson. For these editions, Dr. Pepusch and Dr. Arne were respectively responsible. The material contained in them consists of an Overture and the tunes of the songs, to which figured basses were added. These tunes differ very much in detail in the two editions, but in general I have used the more authentic and simpler versions of Dr. Pepusch, in preference to those made later by Dr. Arne. The Overture also bears traces of the variation in taste and style characteristic of the two editors, and is claimed by both of them (or their publishers) as their own composition. There is little doubt, however, that it was originally written by Dr. Pepusch, and, apart from re-scoring it, I have here left it very much as it stood in his edition, slightly revising and stiffening the texture of the counterpoint. The figured basses were not such as could be used for present purposes, and I have re-harmonised the Airs, provided accompaniments, introductions, etc., for them, arranging certain of them as concerted pieces, and adding music to them in various ways where reasons of stage action have made it necessary. Additions will also be found here and there in the shape of Interludes, etc. I have scored the whole for String Quintet, Flute, Oboe and Harpsichord, with occasional use of the Viola d'Amore and Viola da Gamba.

The parts of Macheath and Lucy Lockit were originally planned for a tenor and a soprano. These I have re-arranged for a bass-baritone and a contralto, partly because of the particular circumstances of Mr. Playfair's production, partly for reasons of contrast with other voices in the opera.

FREDERIC AUSTIN

Note to 2nd Edition.

THE additional music written for the second Hammersmith version of the opera, and hitherto published separately, is incorporated in the present edition, the various numbers being printed in the order of their performance. Alternative and additional numbers will be found in the Appendix.

ACT I.

No.		Page
1.	Overture	2
2.	Thro' all the employments of life	6
3.	'Tis woman that seduces all mankind	8
4.	If any wench Venus' girdle wear	10
5.	If love the virgin's heart invade	11
6.	A maid is like the golden ore	12
7.	Virgins are like the fair flower	14
8.	Our Polly is a sad slut (Duet)	16
9.	Can love be controlled by advice ?	18
10.	O Polly, you might have toyed and kissed (Duet)	20
11.	I like a ship in storms was tossed	21
12.	A fox may steal your hens, sir	23
13.	O ponder well	24
14.	The Turtle thus with plaintive crying	26
15.	Pretty Polly, say (Duet)	28
16.	My heart was so free	30
17.	Were I laid on Greenland's coast (Duet)	32
18.	O what pain it is to part (Duet)	35

ACT II.

19.	Fill every glass (Solo and Chorus)	38
20.	Fill every glass (Solo and Chorus) (Second version)	42
21.	Let us take the Road (Solo and Chorus)	45
22.	If the heart of a man	48
23.	Music to dialogue	50
24.	Youth's the season (Chorus and Dance)	51
25.	Why, how now, Madam Flirt ? (Duet)	54
26.	Before the barn-door crowing (Solo and Chorus)	56
27.	At the tree I shall suffer	58
28.	Interlude	59
29.	Newgate Prison	64
30.	Man may escape from rope and gun	64
31.	Thus when a good housewife sees a rat	66
32.	Thus gamesters united in friendship are found (Duet)	68
33.	You'll think ere many days ensue	71
34.	Thus when the swallow	71
35.	How happy could I be with either	73
36.	I'm bubbled, I'm bubbled (Duet)	74
37.	Cease your funning	76
38.	No power on earth (Ensemble)	78
39.	Melodrama	81

ACT III.

No.		Page
40.	In a humour I was of late (Tenor Solo, Chorus and Dance)	82
41.	The modes of the court so common are grown (Soli and Chorus)	87
42.	Incidental Music	92
43.	In the days of my youth (Trio)	93
44.	Interlude	95
45.	Entrance of Lucy, Scene III	97
46.	I'm like a skiff on the ocean tost	98
47.	Come, sweet lass	100
48.	Hither, dear husband (Duet)	101
49.	Which way shall I turn me ?	103
50.	The charge is prepared	104
51.	Hornpipe (Dance of prisoners in chains)	105
52.	Macheath's soliloquy	106
53.	Would I might be hang'd (Trio)	107
54.	Thus I stand like the Turk (Solo and Chorus)	110

APPENDIX.

Handel

1.	How cruel are the traitors	116
2.	The first time at the looking-glass	117
3.	When you censure the age (Duet)	119
4.	Is then his fate decreed ?	121
5.	My love is all madness and folly	122
6.	A curse attends that woman's love (Duet)	124

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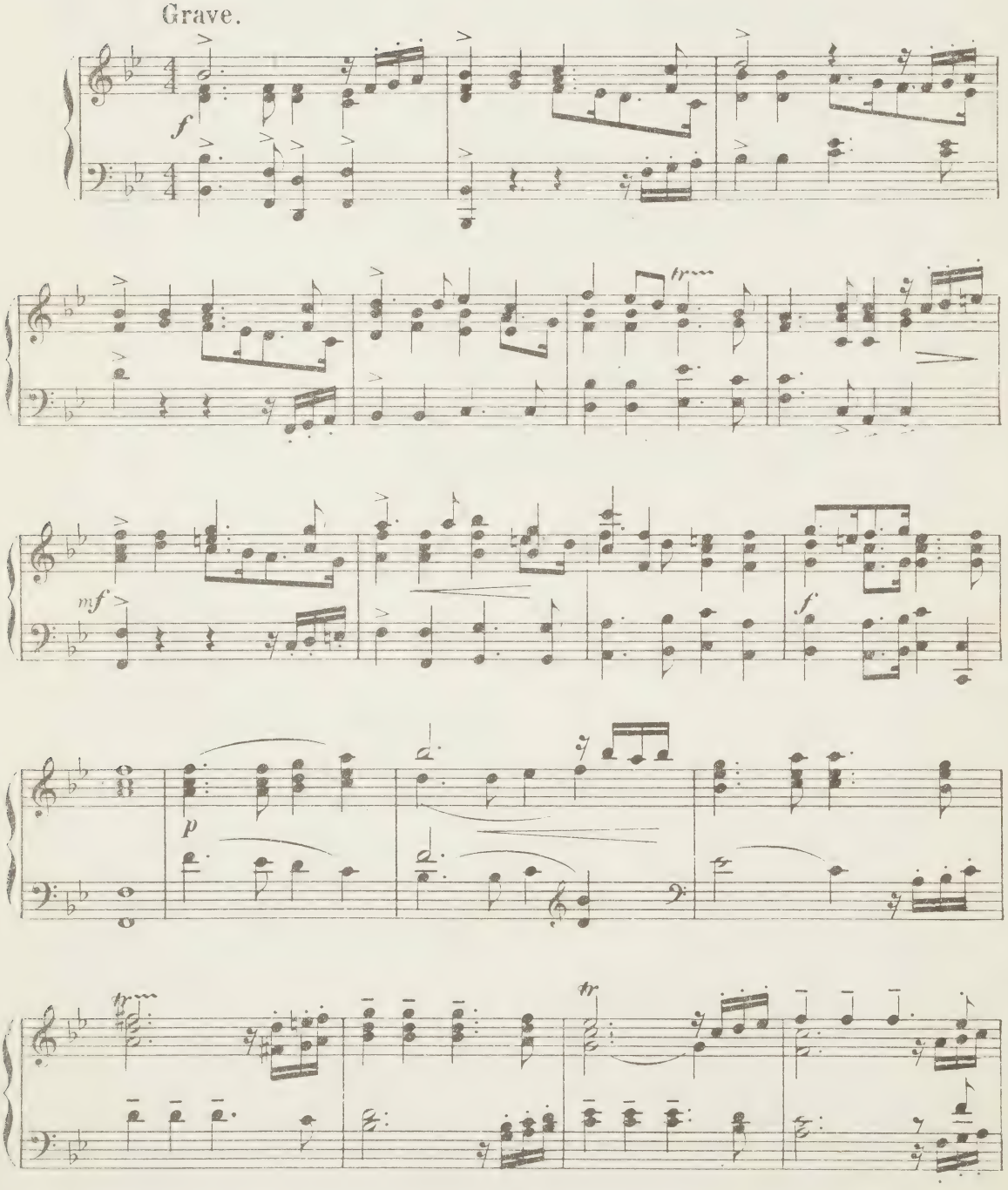
No. 1. OVERTURE.

DR. PEPUSCH (revised, F. A.)

Grave.



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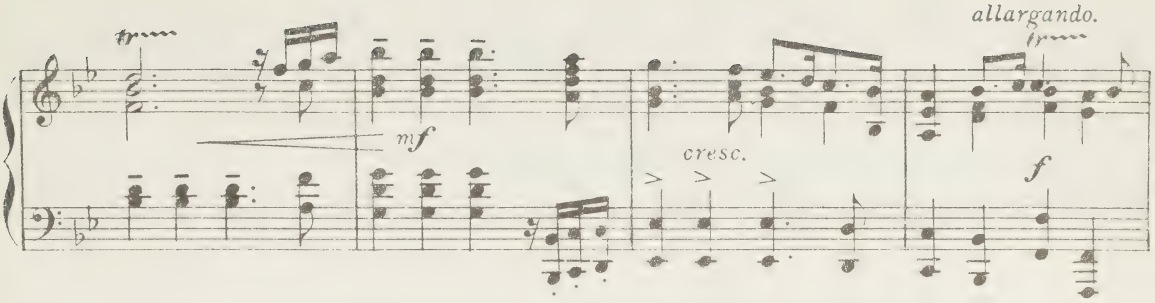
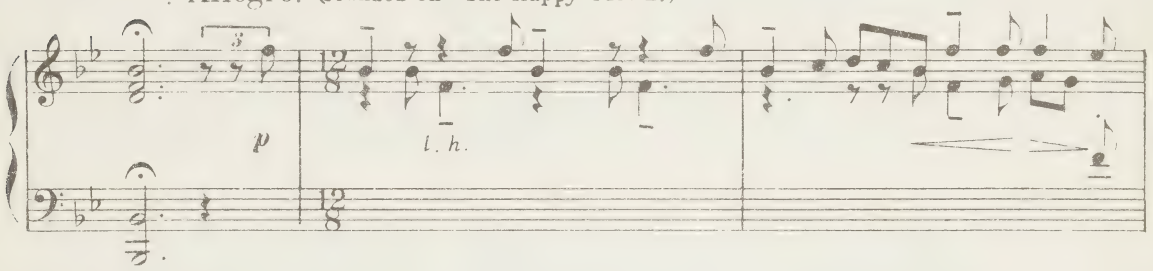
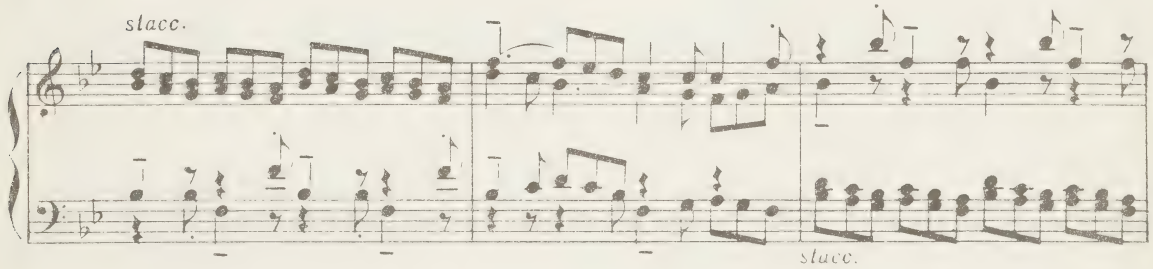
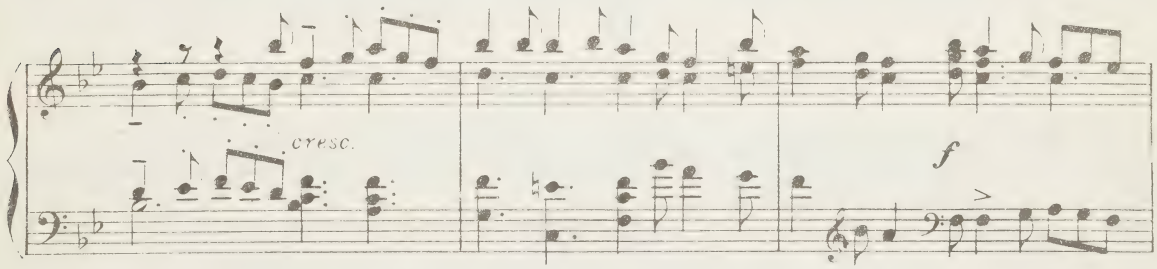
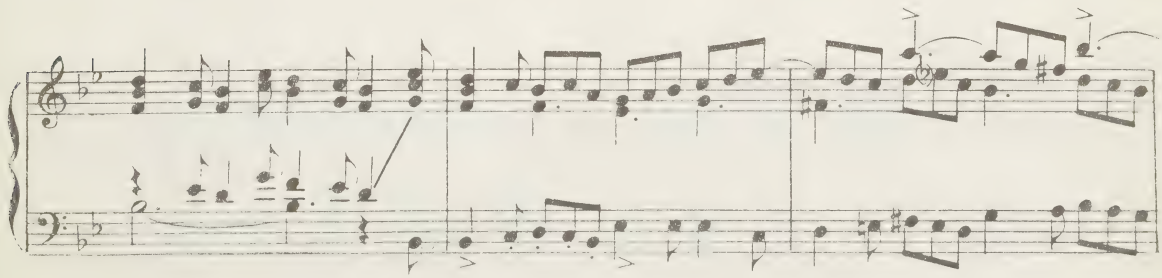


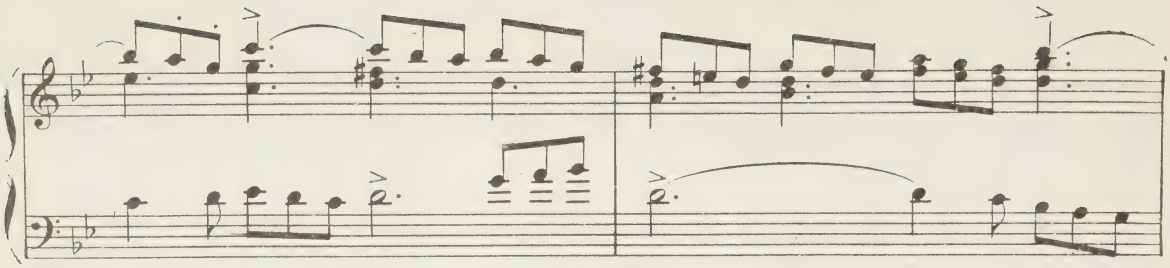
Allegro. (founded on "The Happy Clown.")

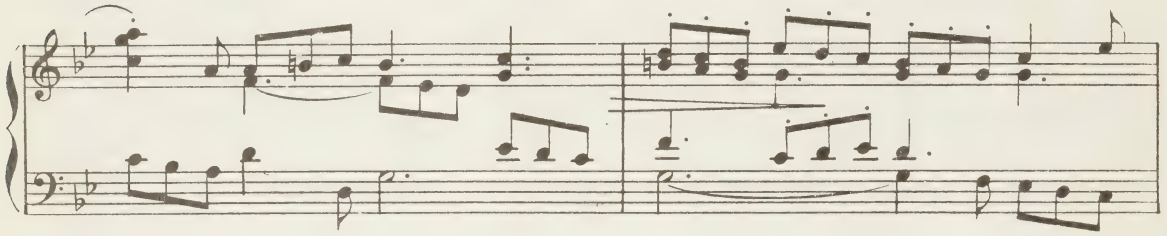


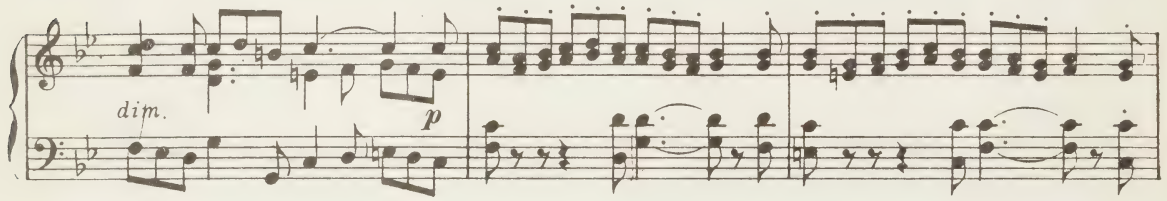


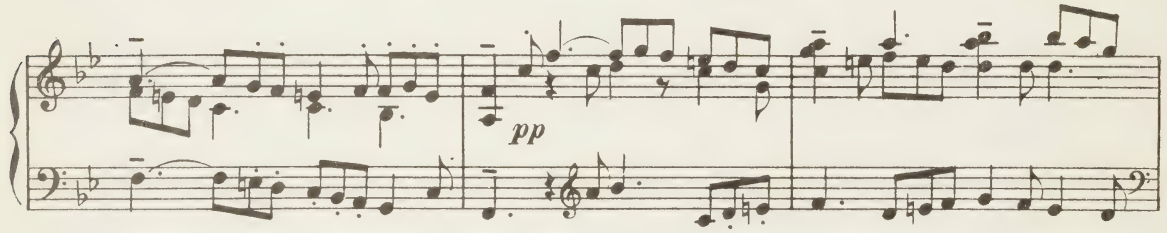









dim.
p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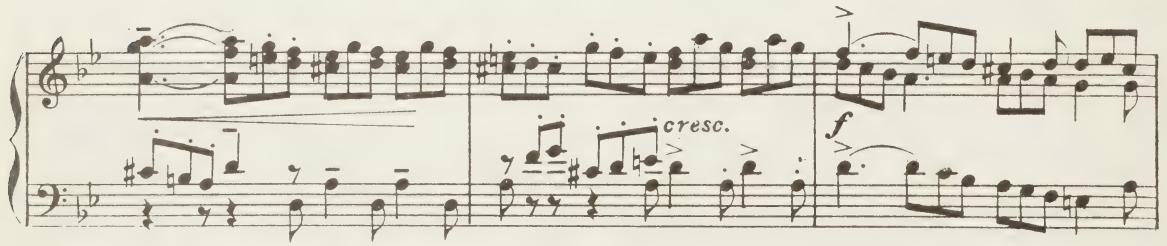
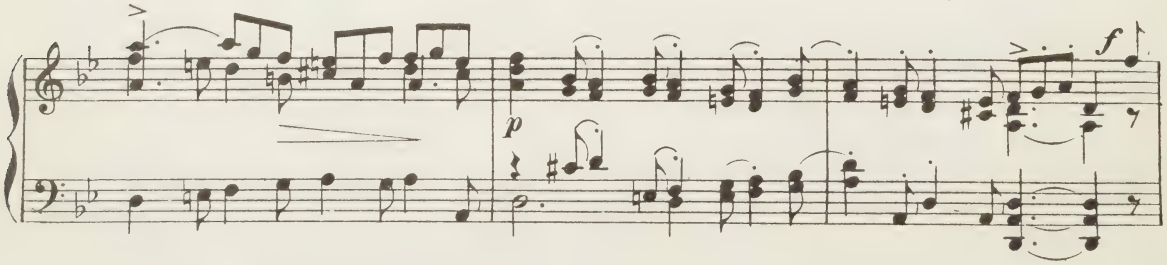

cresc.
f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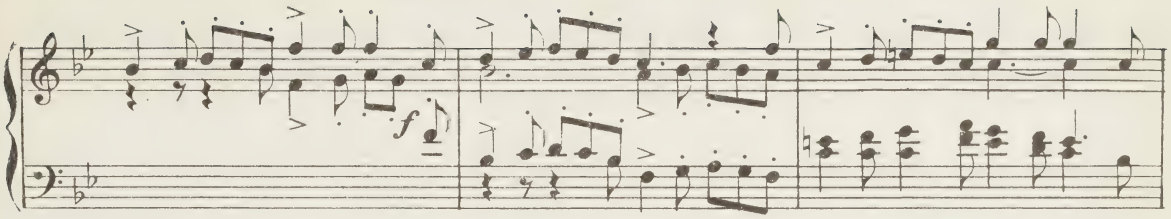
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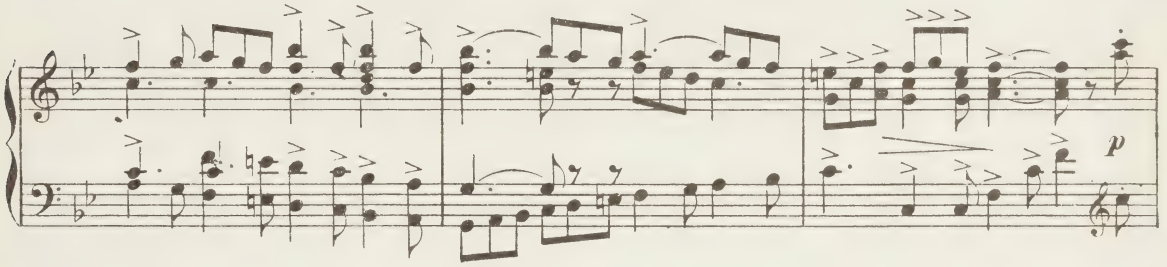
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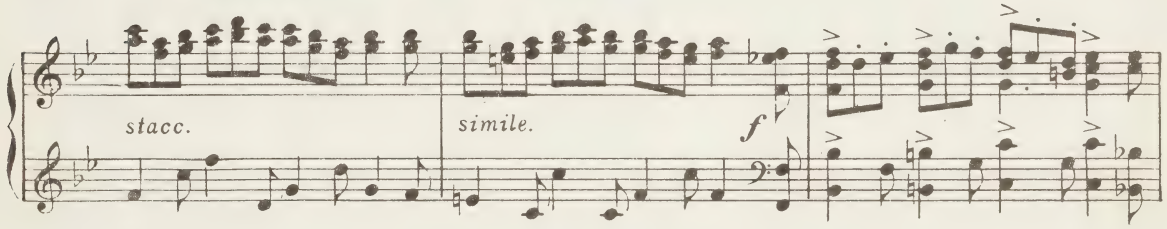
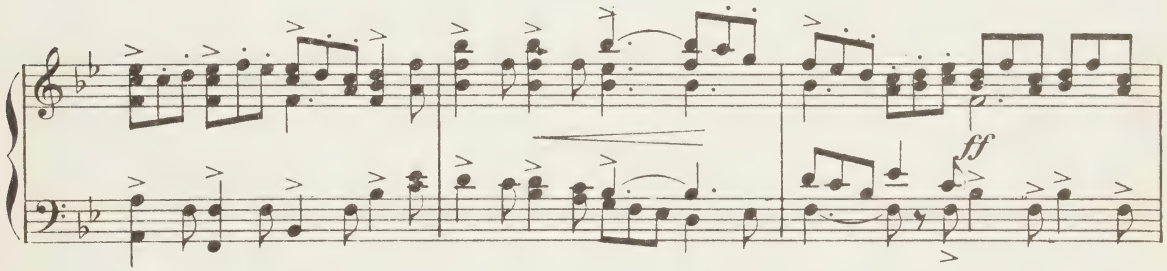
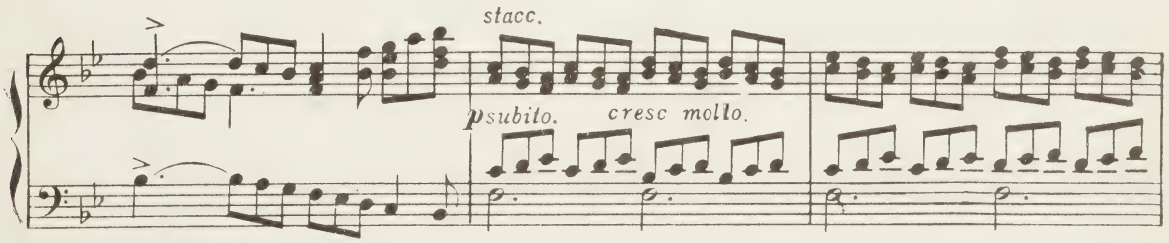
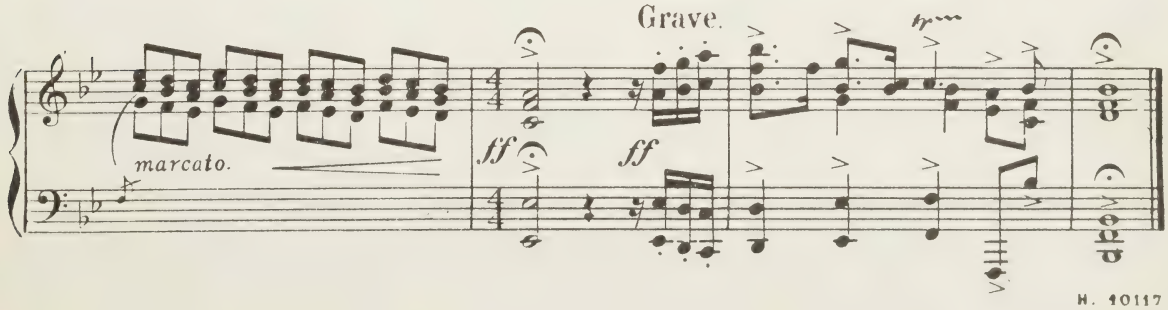

stacc.
simile.
f


ff


stacc.
psubito.
cresc molto.


Grave.
marcato.
ff
ff
tr

ACT I.- SCENE I. (Peachum's House.)

No. 2. THRO' ALL THE EMPLOYMENTS OF LIFE.

Peachum.

Rather deliberately. AIR.-"AN OLD WOMAN CLOTHED IN GRAY."

poco f

Thro' all the em - ploy - ments of life Each

mf *p* *mf*

neigh - bour a - bu - ses his brother, Trull and rogue they call husband and

p *cresc.*

wife, All pro - fess - ions be - rogue one a - noth - er. The

priest calls the law - yer a cheat, ... The law - yer be - knaves the di -

mf

- vine,..... And the statesman, because he's so great, Thinks his trade as honest as

p

mine..... The priest calls the law-yer a cheat,..... The

p

a tempo.

law-yer beknaves the di - vine,..... And the statesman, because he's so great, Thinks

poco rall. *a tempo.*

poco rall. *a tempo.*

his trade as hon-est as mine, Thinks his trade as hon-est as

a tempo.

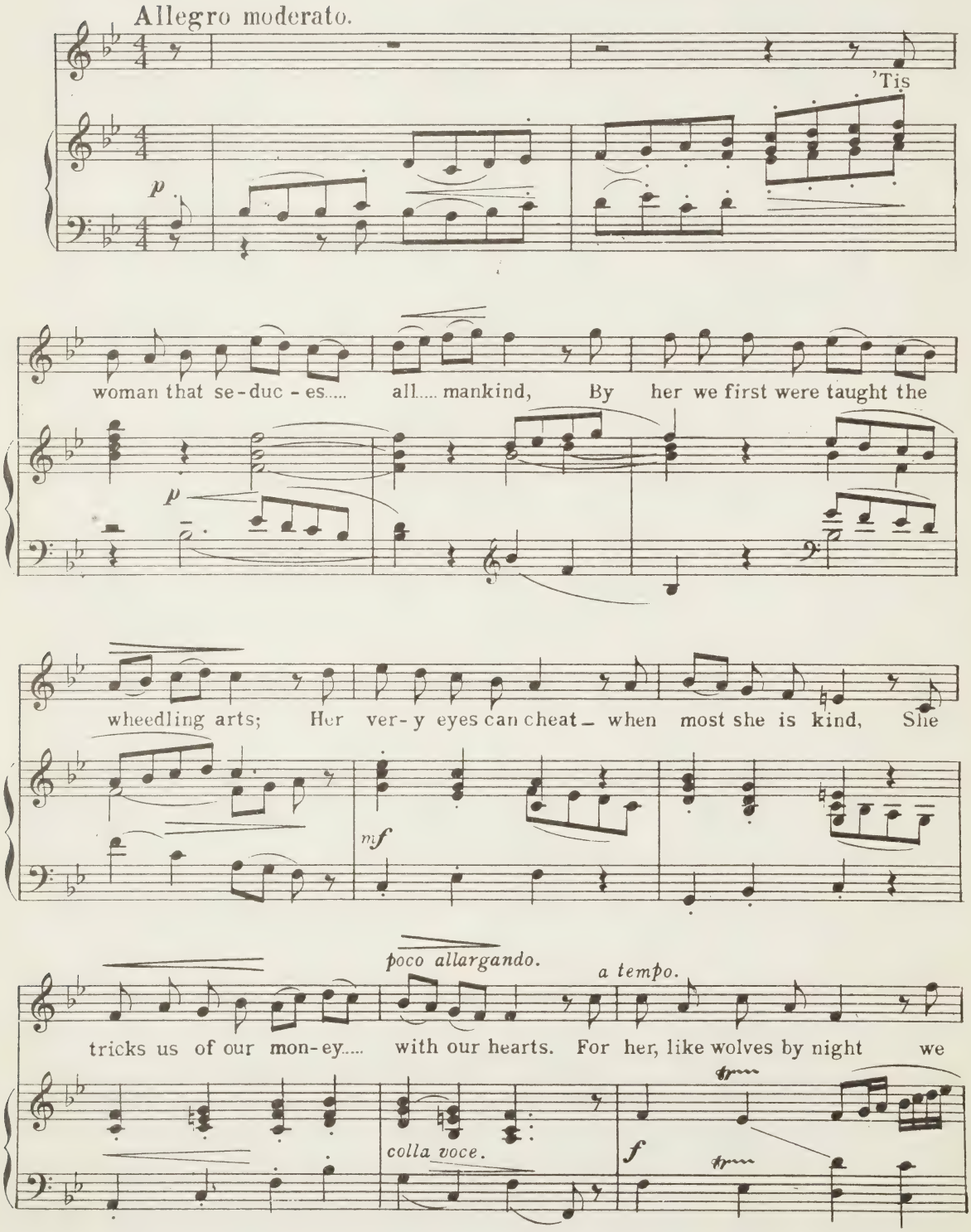
poco rall. *f*

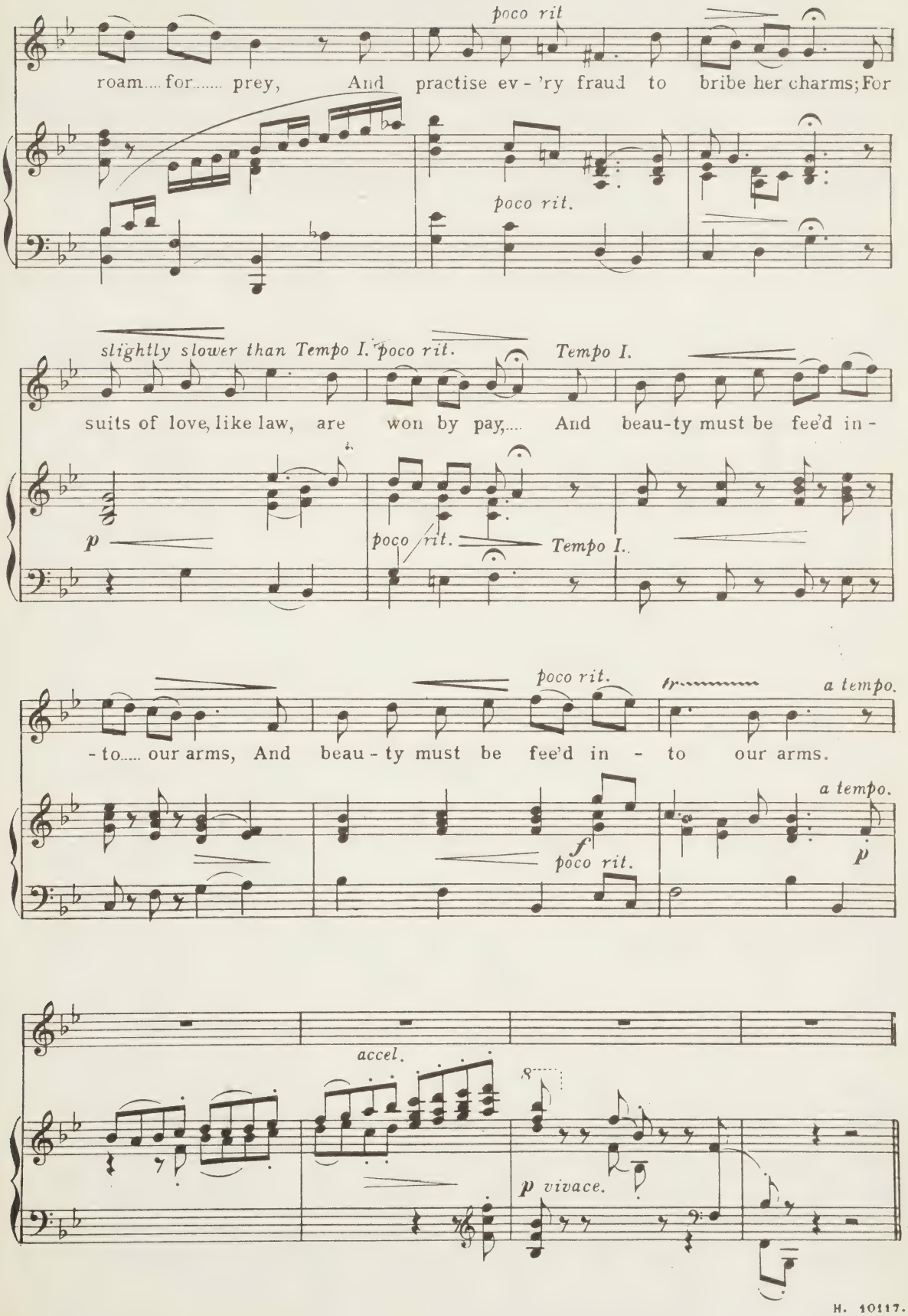
mine.

No. 3. 'TIS WOMAN THAT SEDUCES ALL MANKIND.

Filch.

AIR.—"THE BONNY GRAY-EYED MORN."

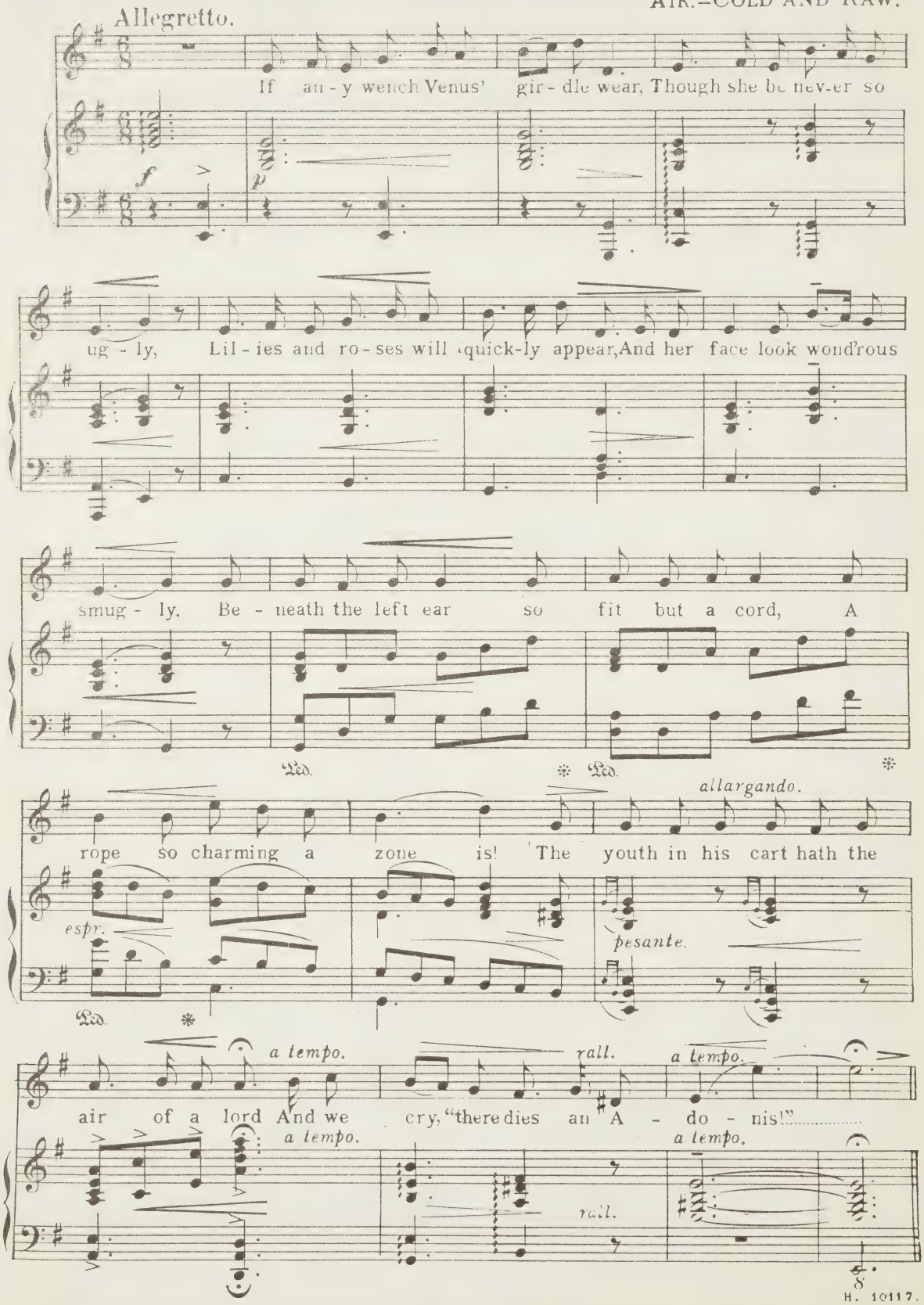



poco rit
roam.... for..... prey, And practise ev - 'ry fraud to bribe her charms; For
poco rit.
slightly slower than Tempo I.
poco rit.
Tempo I.
suits of love, like law, are won by pay,.... And beau-ty must be fee'd in -
p
poco rit.
Tempo I.
poco rit.
a tempo.
- to..... our arms, And beau - ty must be fee'd in - to our arms.
a tempo.
f
poco rit.
p
accel.
p vivace.

No. 4. IF ANY WENCH VENUS' GIRDLE WEAR.

Mrs Peachum.

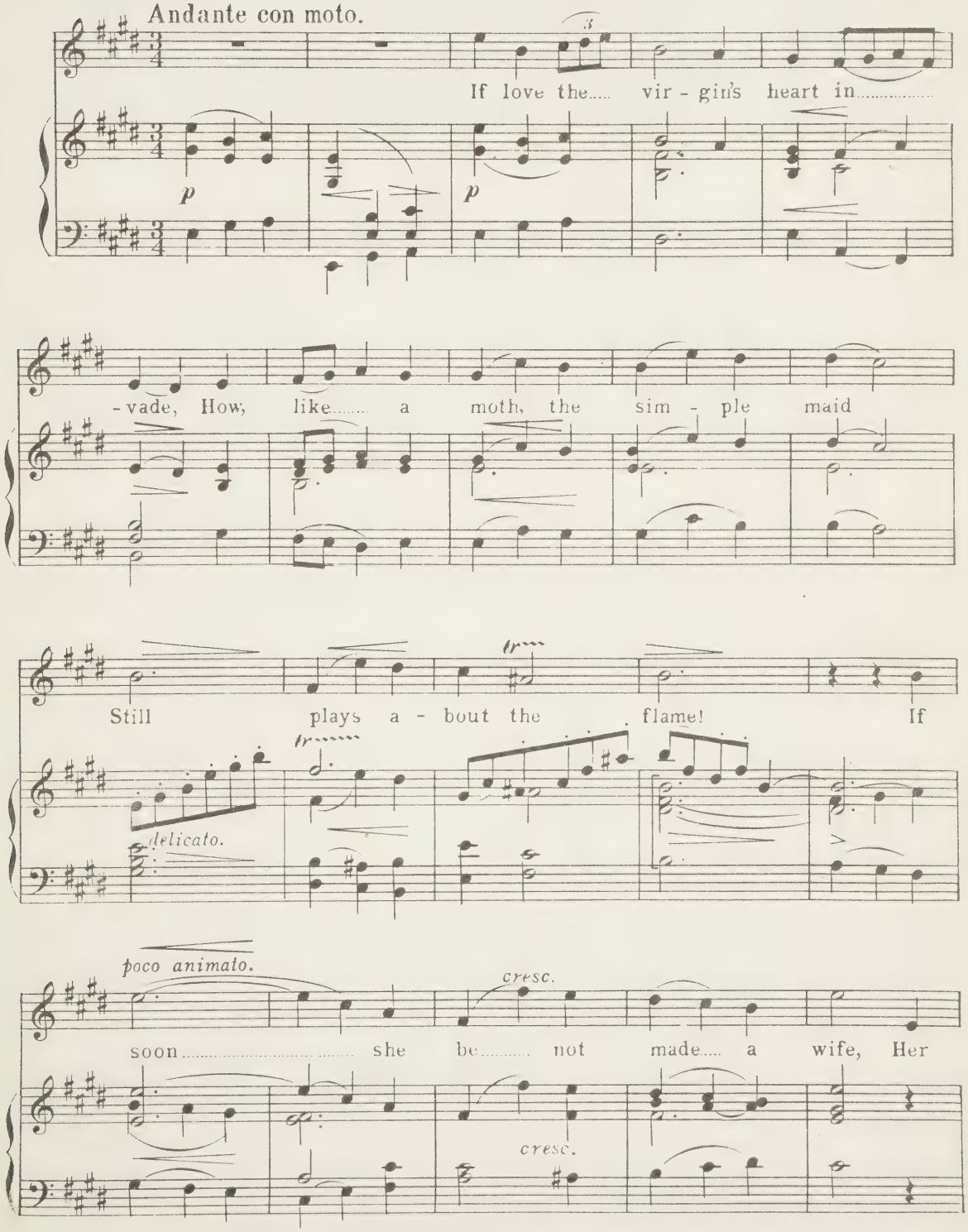
AIR.—"COLD AND RAW."



*No. 5. If Love the Virgin's Heart Invade.

Mrs Peachum.

Air.—"Why is Your Faithful Slave Disdained?"



*To be sung only as an alternative to No. 4.

poco rall. slightly slower.

hon-our's singed, and then for life, She's—

mp poco rall. f slightly slower.

rall molto.

what..... I dare not name.....

rall molto.

No. 6. A MAID IS LIKE THE GOLDEN ORE.

Mrs Peachum.

Allegro. AIR.—"OF ALL THE SIMPLE THINGS WE DO."

A maid is like the

p mf p

gol - den ore, Which hath guin-eas in-trin-si-cal in it,..... Whose

mf

worth is ne-ver known, be-fore It is tried and impress'd in the mint..... A.....

wife's like a gui-nea in gold, stamp'd.... with the name of her spouse;..... Now

mf

here, now there, is bought or is sold, And is cur-rent in e-ve-ry house.....

string. al fine.

f

Ped. *

No 7. Virgins are like the fair Flower.

Polly.

Air—"What shall I do to show how much I love her?" *(Purcell.)*

Andante affettuoso.

Vir-gins are like..... the fair

flow'r..... in..... its..... lus- - tre, Which in the gar-den e-

- na - mels the..... ground; Near it the bees..... in play

flut - ter..... and..... clus- - ter, And gau-dy but-ter-flies

tr. *poco animato.*

fro - lic a - round. But, when once pluck'd, 'tis no

mf *poco animato.*

lon-ger al - lur - ing, To Co-vent Gar-den 'tis..... sent (as yet

poco rit.

più agitato.

sweet), There fades and shrinks, and grows past all en - du - ring,

a tempo.
molto espress.

pp

poco a poco rall. *p* *tr*

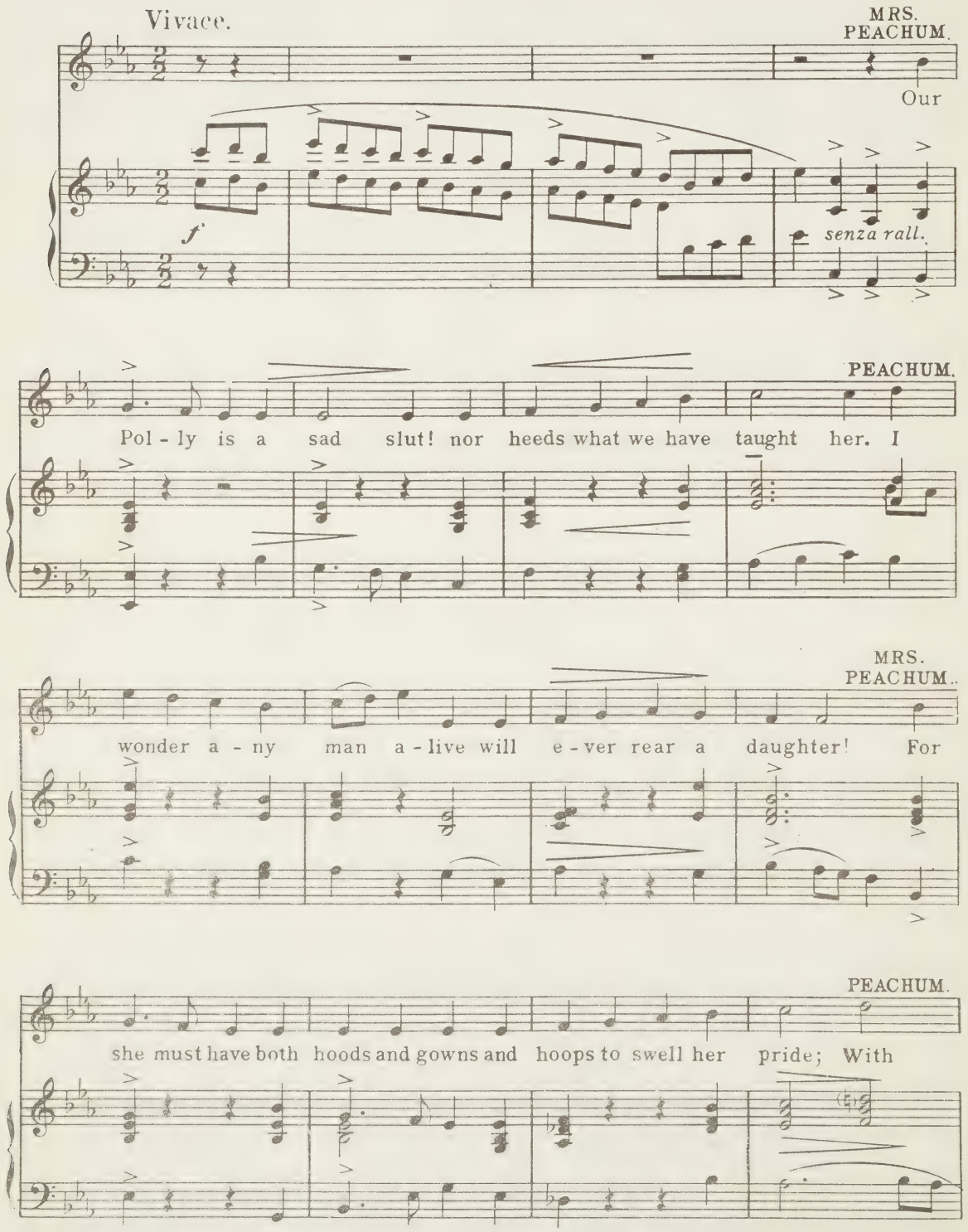
Rots, stinks, and..... dies,..... And is trod un - der · feet.

f *poco a poco rall.* *p*

No 8. Our Polly is a sad Slut.

Duet — Mr. & Mrs. Peachum.

Air — "Oh London is a fine Town."



MRS. PEACHUM.

scarfs and stays and gloves and lace; And she'll have men be - side;..... And

p *f*

when she's drest with care and cost, all tempting fine and gay, As men should serve a

PEACHUM.

And when she's drest with care and cost, all tempting fine and gay, As

cow - cum - ber, she flings her-self a - way.....

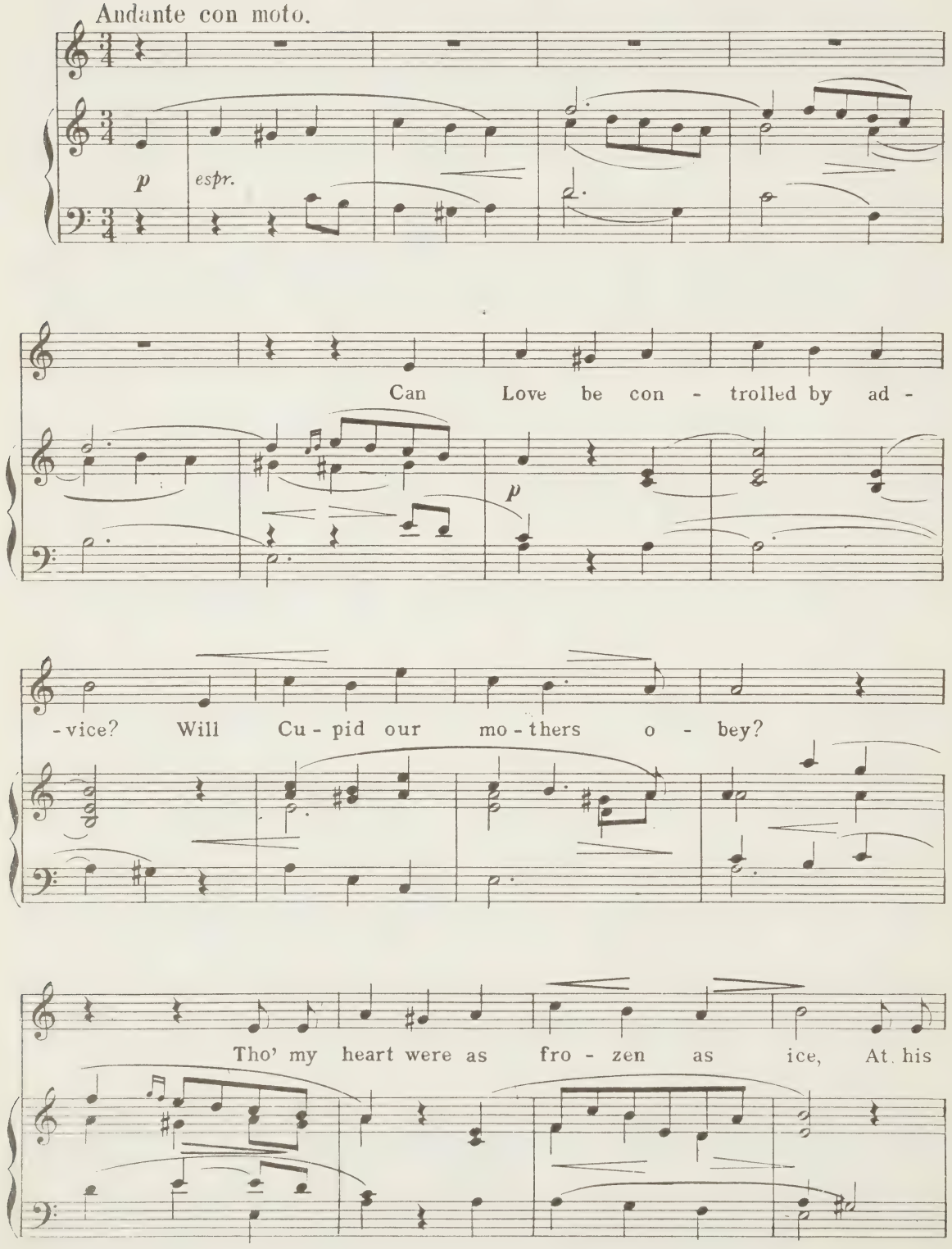
men should serve a cow-cumber, she flings her-self a - way.....

ff *furioso.*

No. 9. Can Love be controlled by advice?

Polly.

Air.—"Grim King of the Ghosts."



flame t'would have melt - ed a - way. When he kissed me, so

espr.

close-ly he pressed, 'Twas so sweet that I must have com - plied;.... So I

rall. *return to*

p

rall. *return to*

Tempo I.

thought it both saf-est and best To mar - ry, for fear you should

rall.

Tempo I.

rall.

a tempo.

chide.

p

poco rall.

No. 10. O POLLY, YOU MIGHT HAVE TOY'D AND KISS'D.

Duet— Mrs Peachum and Polly.

AIR—"O JENNY, O JENNY, WHERE HAST THOU BEEN?"

Poco andante.

MRS. PEACHUM.

1. O Pol - ly, you might have
* 2. The wiles of men we

p

toy'd and kiss'd. By keep-ing men off you keep them on.
should re - sist, Be woo'd at length, but nev - er won.

Tempo I.

POLLY.

But he so teaz'd me, and he so pleas'd me, What I did, you

p

POLLY.
MRS. P.

must have done. But he so teaz'd me, thee and he so pleas'd me, thee

*These lines have been added to the original.

1. 2.

What I / you did you / I must have done. must have done.

tr

tr rall. p

No. 11. I LIKE A SHIP IN STORMS WAS TOSSED.

Polly.

AIR—"THOMAS, I CANNOT," &c.

Allegro moderato.

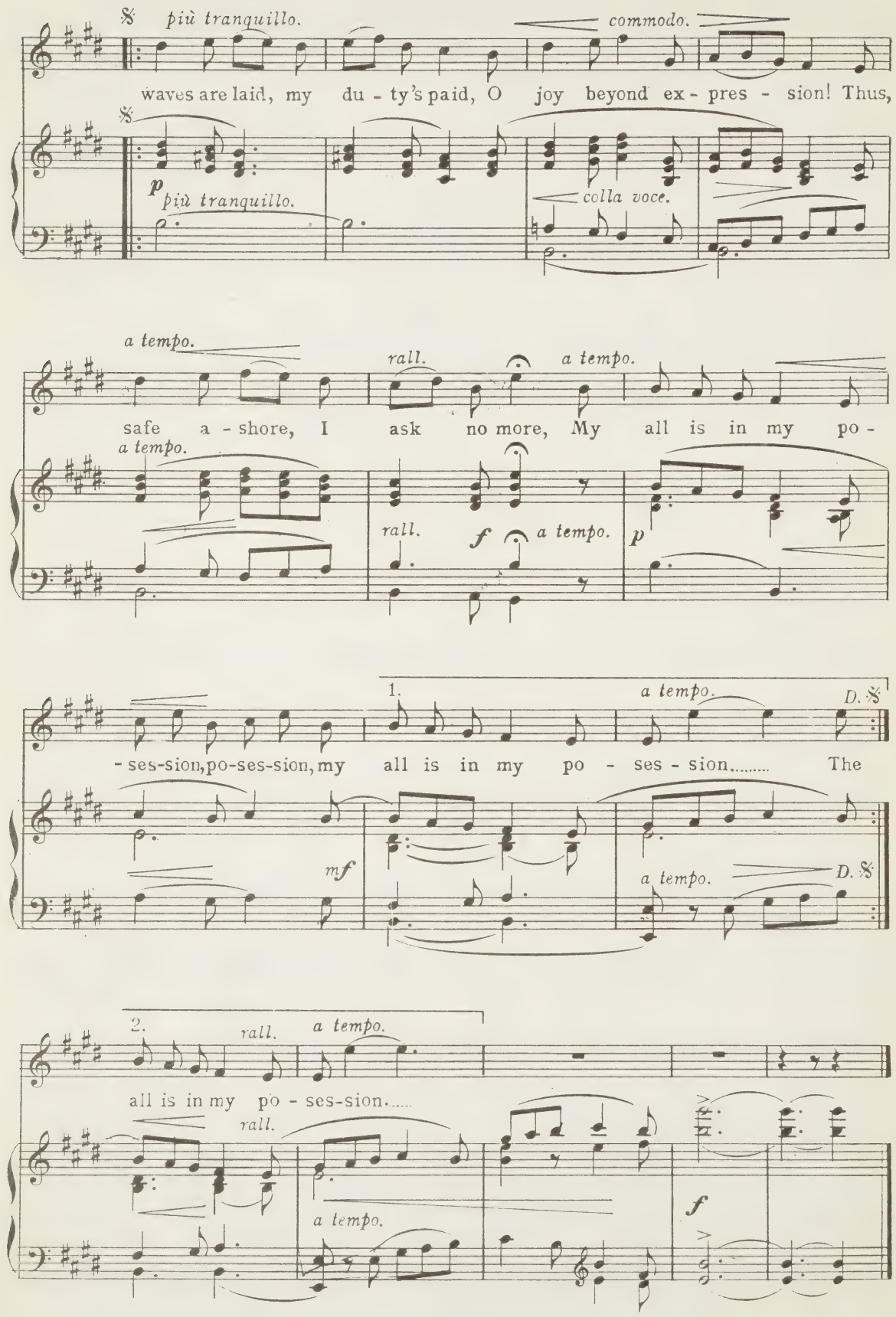
agitated.

I, like a ship in

p agitated.

storms, was toss'd, yet a-fraid to put in - to land. For seiz'd in the port the

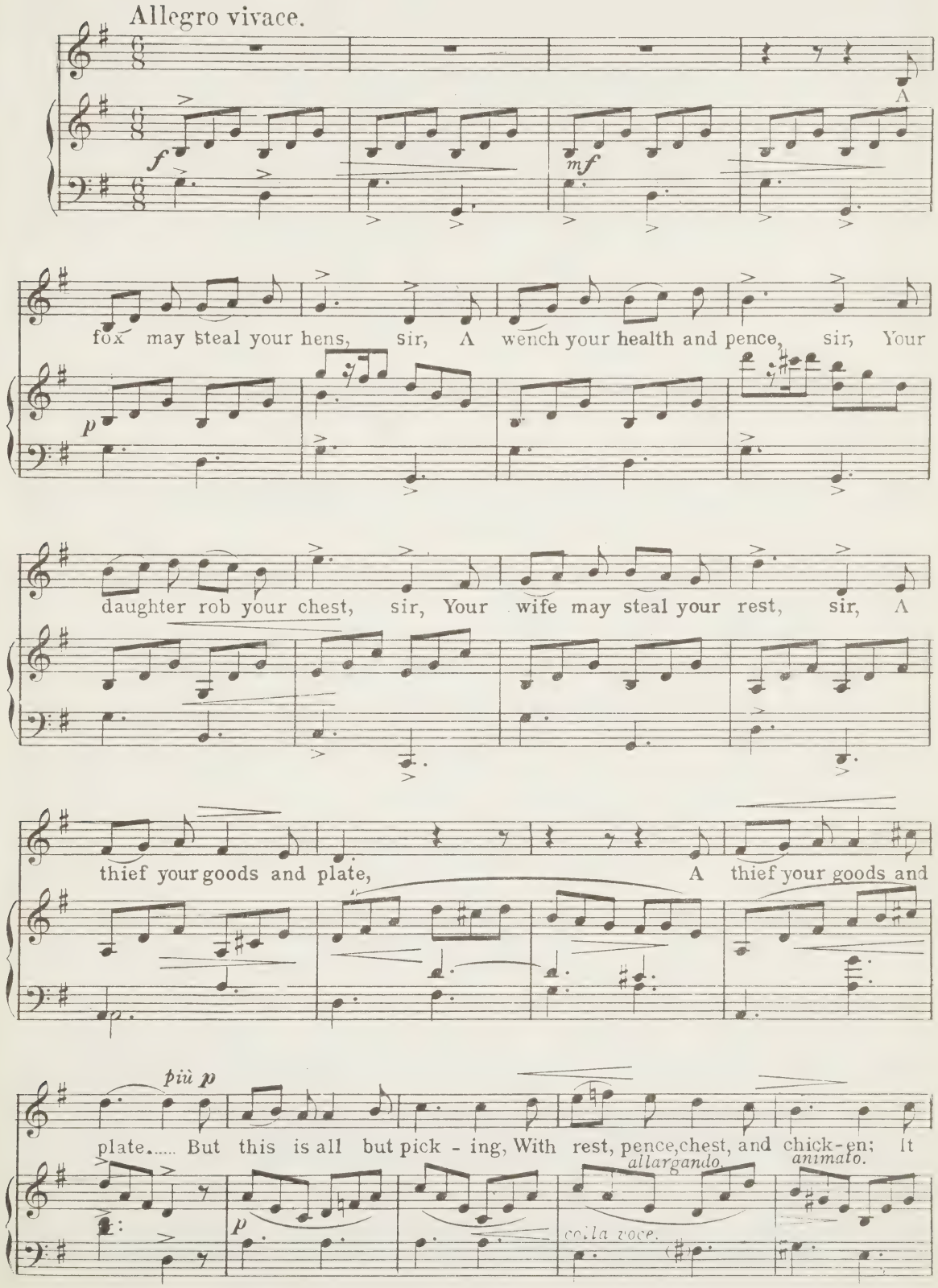
ves - sel's lost, Whose treasure is con - tra - band. The


più tranquillo.
commodo.
waves are laid, my du - ty's paid, O joy beyond ex - pres - sion! Thus,
p
più tranquillo.
colla voce.
a tempo.
rall.
a tempo.
safe a - shore, I ask no more, My all is in my po -
a tempo.
rall.
f
a tempo.
p
1.
a tempo.
D. S.
- ses-sion, po-ses-sion, my all is in my po - ses - sion..... The
mf
a tempo.
D. S.
2.
rall.
a tempo.
all is in my po - ses-sion.....
rall.
a tempo.
f

No. 12. A Fox may steal Your Hens, Sir.

Peachum.

Air—"A Soldier and a Sailor."



a tempo.

e - ver was de - creed, sir, If lawyer's hand is fee'd, sir, He steals your whole es-

a tempo.

- state. He steals your whole es - tate.

DANCE. (F. A).

f *senza rall*

No. 13. O PONDER WELL.

Polly.

AIR—"NOW PONDER WELL, YE PARENTS DEAR."

Andante.

tr

p

espr.

O

senza rall.

p

ponder well! be not severe; So save a wretch-ed wife! For

poco rit. a tempo.

on the rope that hangs my dear, De - pends poor Pol - ly's life.

tr p a tempo.

O ponder well! be not se-vere; So

tr p

save a wretch-ed wife! For on the rope that hangs my dear, De -

rall. rall.

pp a tempo.

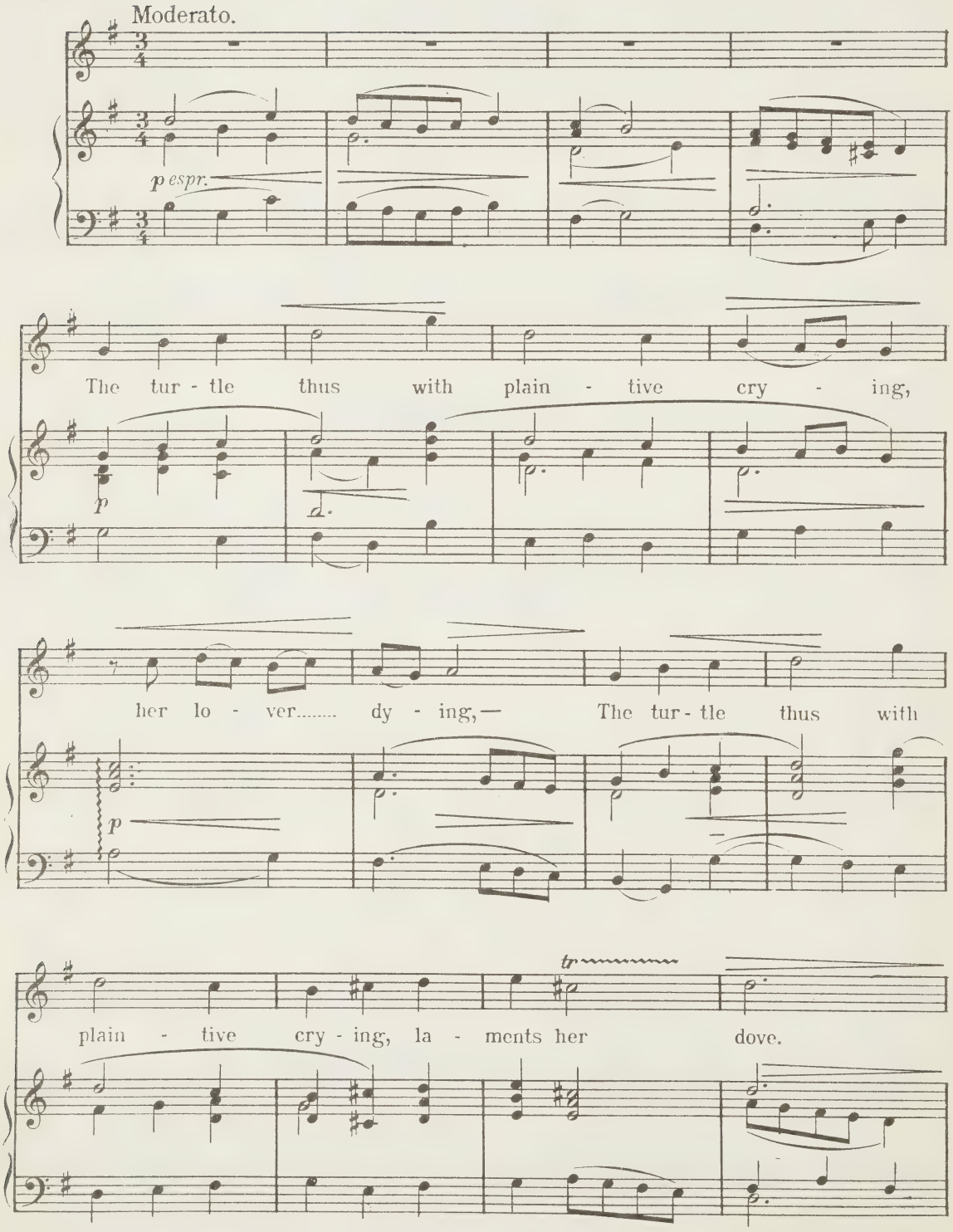
pends poor Pol - ly's life.

tr pp p a tempo. rall

No. 14. "The Turtle thus with Plaintive Crying."

Polly.

Air.—"Le Printemps Rappelle aux Armes."



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Down she drops,..... quite spent..... with sigh - ing,

p

Pair'd in death, as..... pair'd in love.

mf *p*

Down she drops,..... quite spent..... with sigh - ing,

pp

ral - len - tan - do

Pair'd in death, as..... pair'd in love.

ral - len - tan - do

No 15. PRETTY POLLY, SAY.

Duet — Polly and Macheath.

AIR—"PRETTY PARROT SAY."

Allegretto.

p

poco rit.

MACHEATH.

a tempo.

Pretty Pol-ly, say, When I was a-way, Did your fancy never stray To some newer

lo - ver? Pretty Polly, say, When I was a-way, Did your fancy never

stray To some newer lo - ver? With - - out disguise, Heav-ing sighs,

POLLY.

espress.

Slightly slower.

p espress

poco rall.

a tempo.

rall.

a tempo.

(Slightly slower).

Dot-ing eyes, My constant heart dis - co - ver. Fond - - ly

poco rall.

a tempo

rall

a tempo

(Slightly slower)

p

poco rit. MACHEATH. rall molto.

let me loll! Fond - - ly let me loll! O pret-ty, pretty, pretty,

poco rit. p rall molto.

poco animato. POLLY. a tempo. poco rall.

Poll. With - out disguise, Heaving sighs, Dot - ing eyes,

a tempo. poco animato. poco rall.

poco animato. rall. a tempo (Slightly slower).

My constant heart dis - cov - er. Fond - - ly let me loll!

MACHEATH espress.

Fond - - ly

a tempo. (Slightly slower

poco animato. rall. p

rallentando molto.

fond - - ly let me loll!

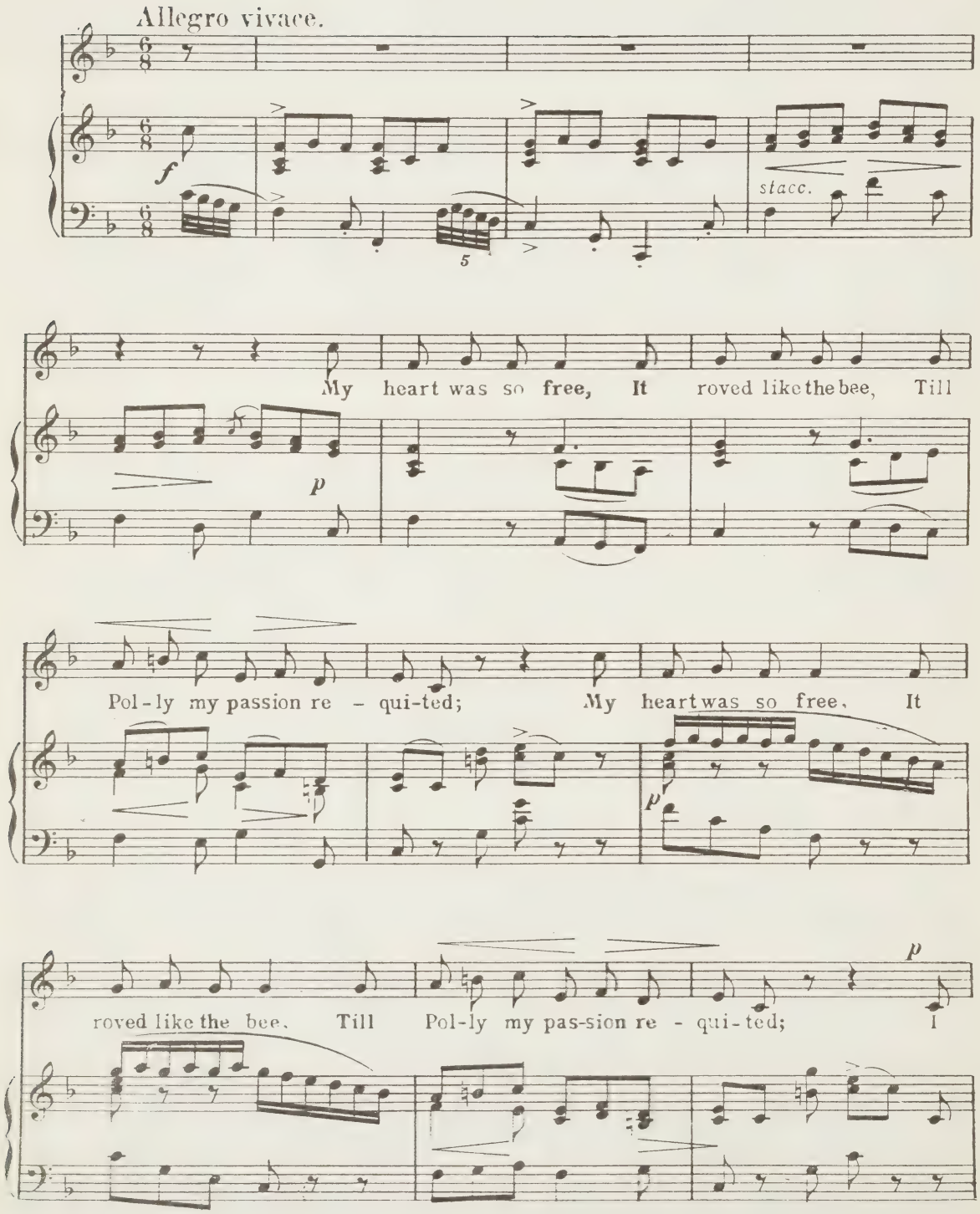
loll! fond-ly loll!..... O pret - ty, pretty, pretty Poll.

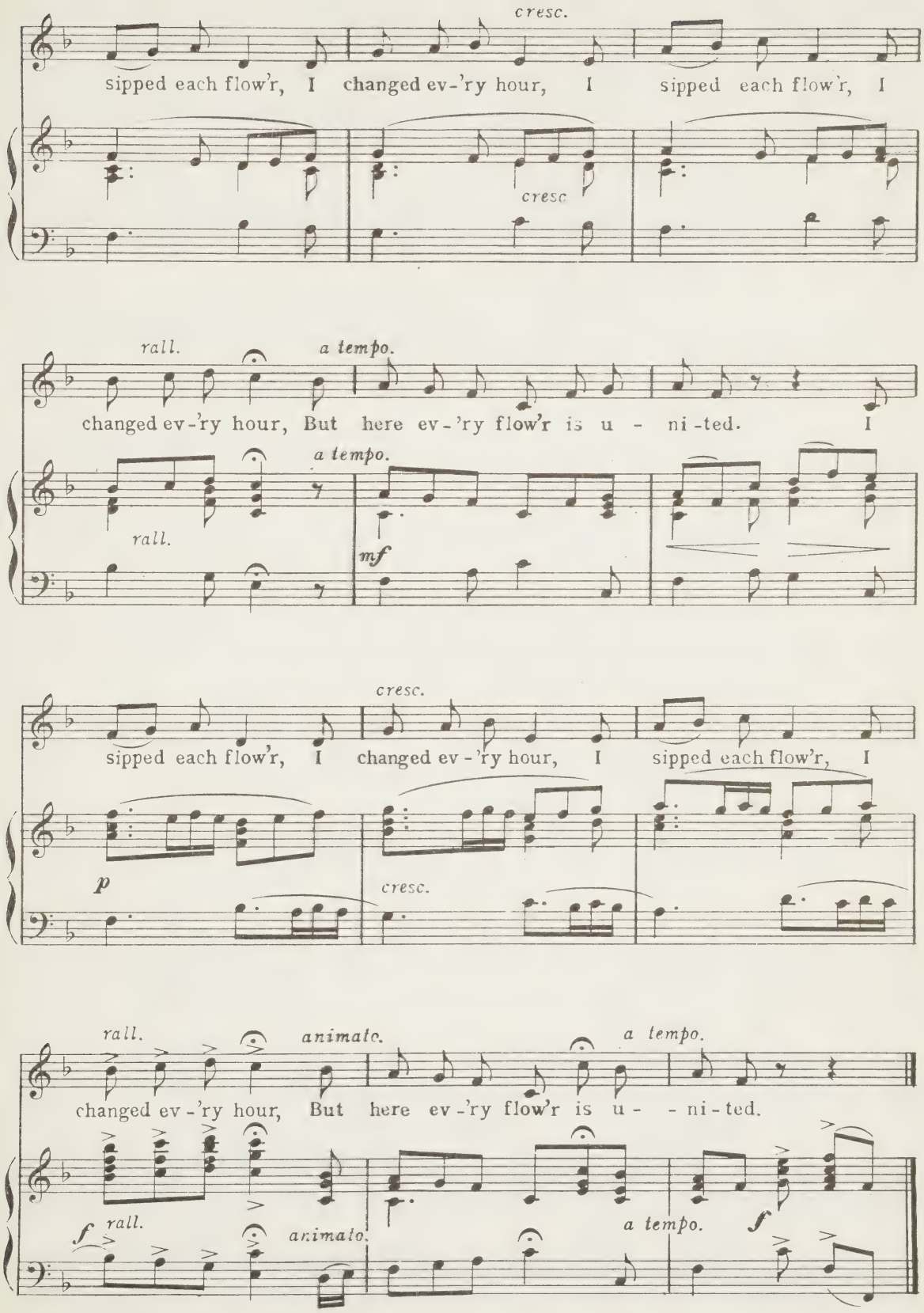
rallentando molto.

No. 16. MY HEART WAS SO FREE.

Macheath.

AIR—"PRAY, FAIR ONE BE KIND."

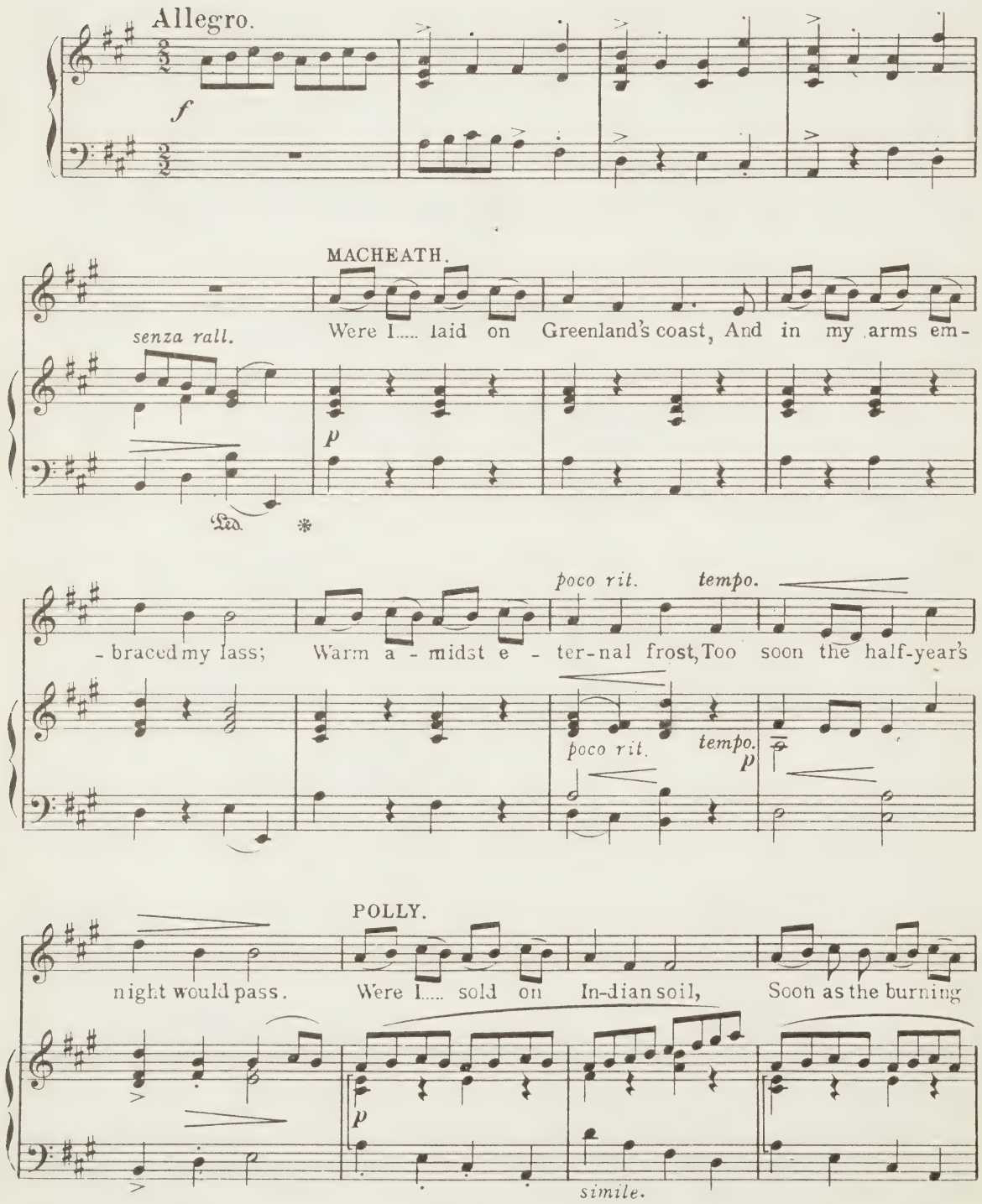



cresc.
sipped each flow'r, I changed ev-'ry hour, I sipped each flow'r, I
cresc
rall.
a tempo.
changed ev-'ry hour, But here ev-'ry flow'r is u - ni-ted. I
a tempo.
rall.
mf
cresc.
sipped each flow'r, I changed ev-'ry hour, I sipped each flow'r, I
p
cresc.
rall.
animato.
a tempo.
changed ev-'ry hour, But here ev-'ry flow'r is u - - ni-ted.
f rall.
animato.
a tempo.
f

No. 17. Were I laid on Greenland's Coast.

Duet—Polly and Macheath.

AIR—"Over the Hills and far away."



poco rit a tempo.

day was closed, I..... could mock the sul-try toil When on my charmer's

p poco rit. a tempo.

poco rit.

MACHEATH. POLLY.

breast reposed. I would love you all the day, Ev-'ry night would kiss and play,

gradually slower.

poco rit. p gradually slower. espress.

MACHEATH. rall. a tempo.

If with me you'd fond-ly stray O-ver the hills and far a-way.

rall. p a tempo.

POLLY.

Were I..... sold on In-dian soil, Soon as the burn-ing day was closed,

MACHEATH.

Were I laid on Greenland's coast, And in my arms em-braced my lass;....

mf

I could mock the sul - try toil, When on my char - mer's

Warm a - midst e - ter - nal frost, Too soon the half - year's

poco rit.

breast re-posed. *Slightly Slower.* Ev - 'ry night would

poco rit. *espress.*

night would pass. I would love you all the day,

poco rit. *p* *espress.*

MACHEATH. *rall* BOTH. *a tempo.*

kiss and play, If with me you'd fond - ly stray O - ver the hills and

rall. *a tempo.*

far a - way ..... *accel - - - ler - ando.*

cresc. *ff*

No. 18. O WHAT PAIN IT IS TO PART.

Duet.-- Polly and Macheath.

AIR—"GIN THOU WERT MY AIN THING."

Andante affettuoso.

p

rall.

POLLY.

Oh! what pain it is to..... part! Can I..... leave thee,

a tempo.

p

Can I..... leave thee? Oh what pain it is to..... part! Can thy

p

p

Pol-ly e-ver leave..... thee? But lest death my love should thwart, And

poco più animato.

mf poco più animato

poco allarg. Tempo I.

bring thee to the fa - tal..... cart, Thus I tear thee from my

Tempo I. *espress.*

poco allarg. *p*

bleed - ing heart! Fly hence, and let me leave..... thee.

mf POLLY.

Lest death my love, my

MACHEATH.
poco più animato.

But lest death my love should thwart, Lest death my love, my

mf

mf

Tempo I.

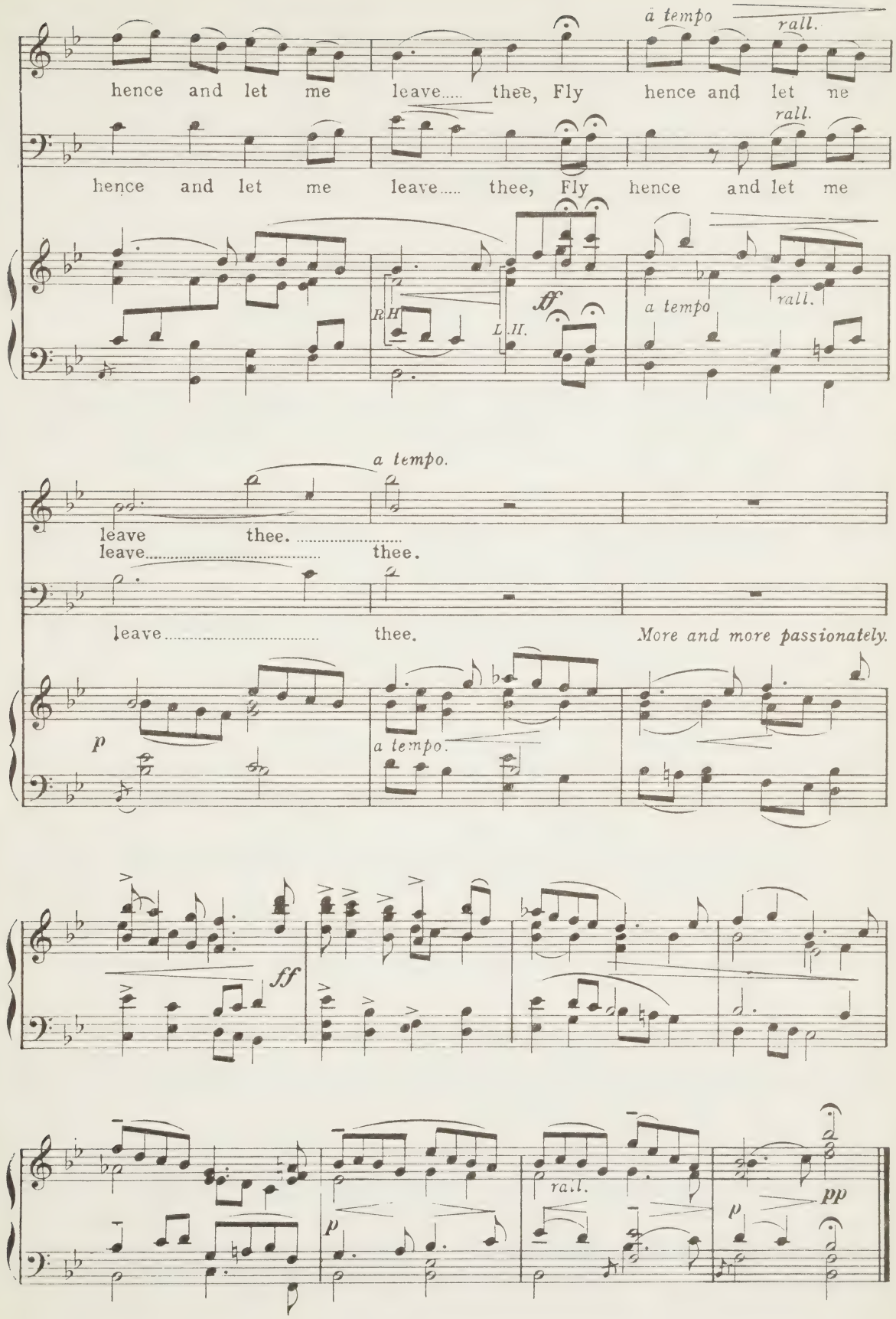
love should thwart, I tear thee from my bleed - ing heart! Fly

espress.

love should thwart, I tear thee from my bleed - ing heart! Fly

Tempo I.

f


a tempo
rall.
hence and let me leave..... thee, Fly hence and let me
rall.
hence and let me leave..... thee, Fly hence and let me
R.H.
L.H.
ff
a tempo
rall.
a tempo.
leave thee. .....
leave..... thee.
leave..... thee.
More and more passionately.
p
a tempo.
ff
rall.
p
pp
p

ACT II.- SCENE I.

No. 19. A TAVERN NEAR NEWGATE.

Filch and Chorus.

AIR.—"FILL EVERY GLASS."

Allegro.

mf

f

FILCH.

Fill ev - 'ry glass, for wine in - spires us And fires us with cour - age, love and joy.

lightly.

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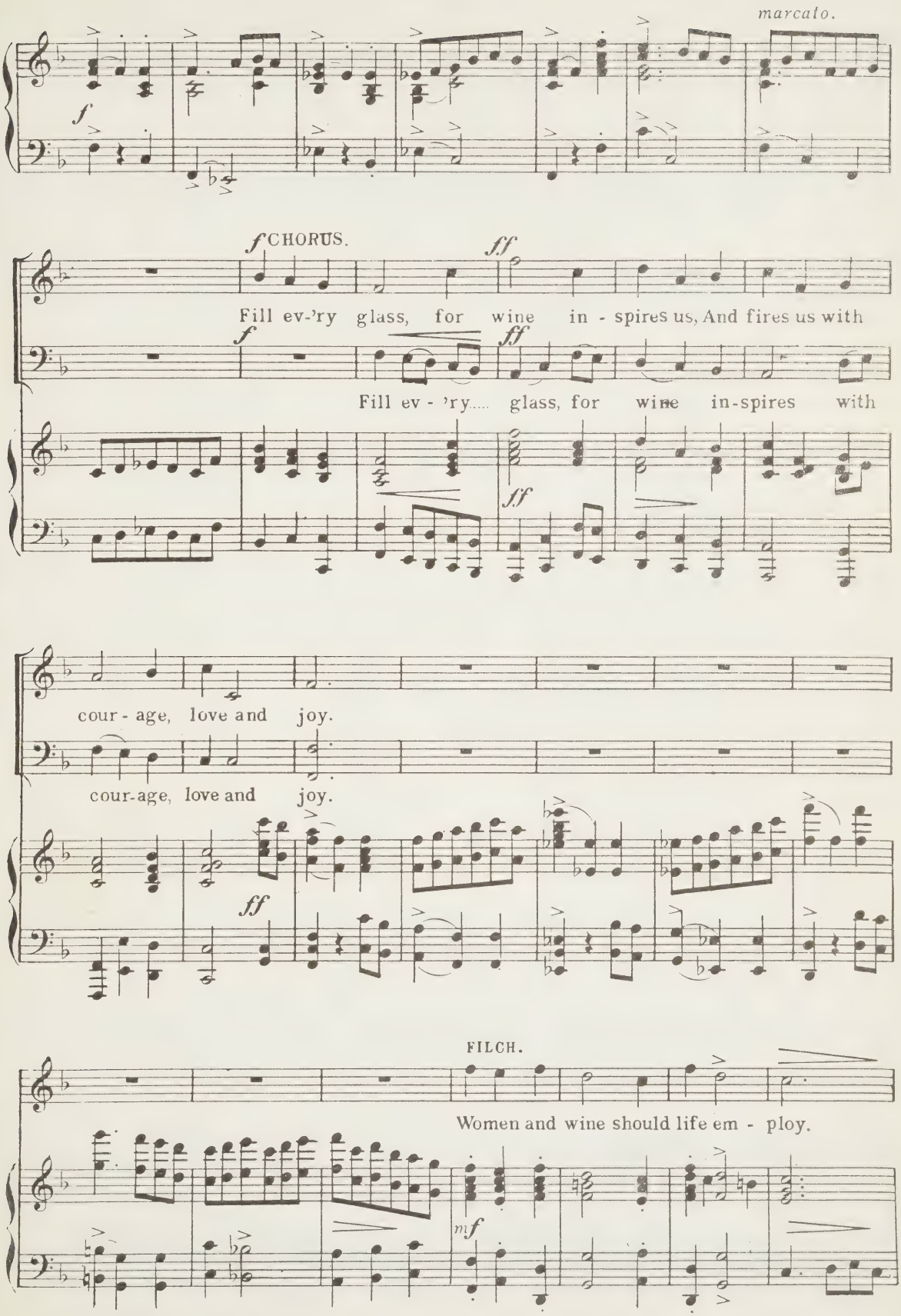

marcato.
f
f CHORUS.
ff
Fill ev-'ry glass, for wine in - spires us, And fires us with
f
ff
Fill ev - 'ry.... glass, for wine in-spires with
ff
cour - age, love and joy.
cour-age, love and joy.
ff
FILCH.
Women and wine should life em - ploy.
mf

Is there aught else on earth de - sir - ous? Fill ev - 'ry glass, for

p

wine in - spires us And fires us with cour - age, love and joy.

CHORUS.

Women and wine should life em - ploy. Is there aught

Women and wine should life em - - ploy.

mf

p

FILCH.

f

Fill ev-'ry glass, for wine in-

f

else on earth des- ir - ous? Fill ev-'ry glass for wine in-

f

Is there aught else on earth des - ir - ous? wine in-

f

rall. *a tempo.*

-spires us And fills us with cour - age, love and joy.

rall. *a tempo.*

-spires us And fills us with cour - age, love and joy.

rall. *a tempo.*

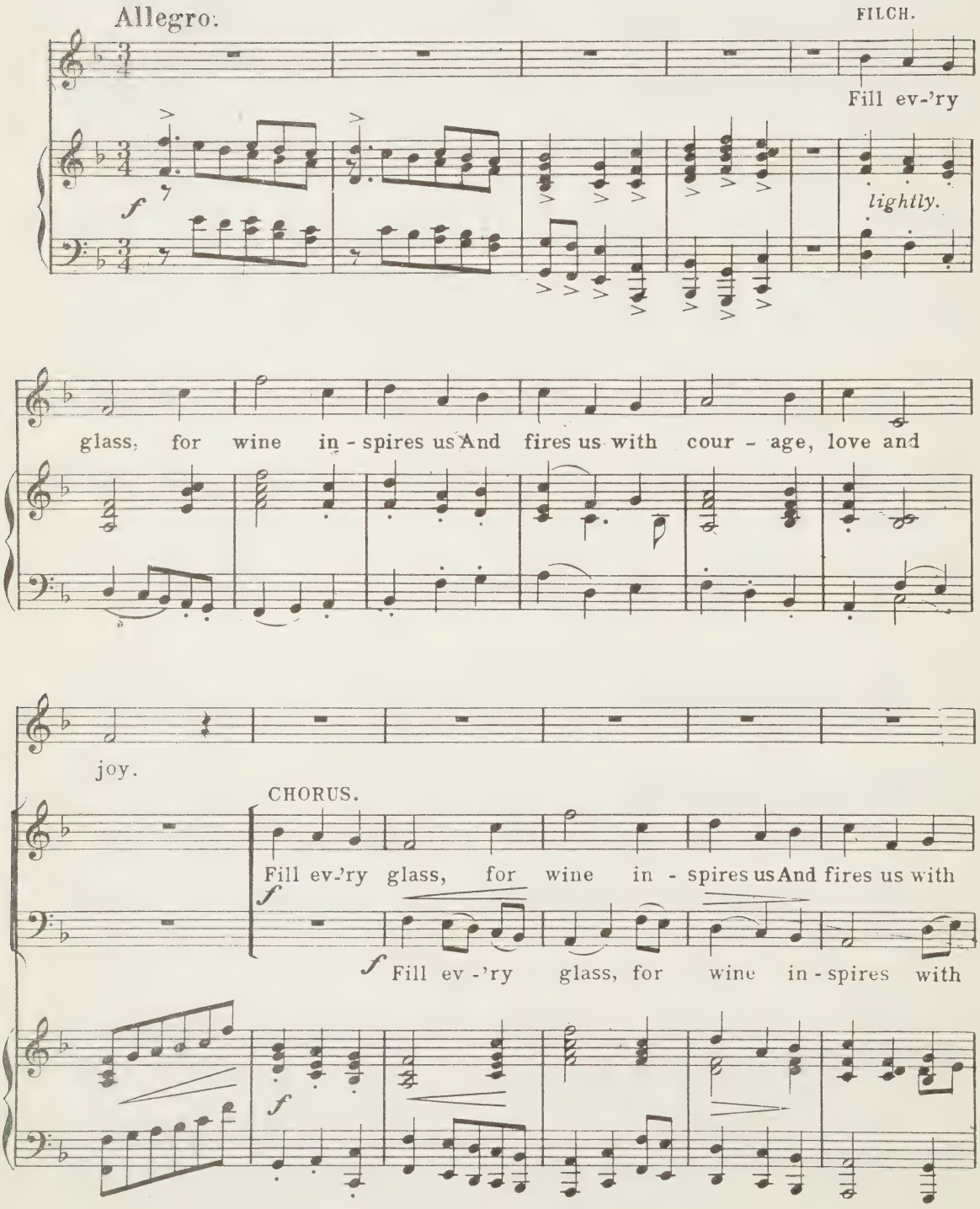
-spires us And fills us with cour-age, love and joy.

rall.

ff *a tempo. boisterously.*

No 20. Fill Every Glass.

Filch and Chorus.



FILCH.

cour - age, love and joy. Women and wine should life em -

cour - age, love and joy.

p

- ploy. Is there aught else on earth de - si - rous? Fill ev-'ry

p

glass, for wine in - spires us And fires us with cour - age, love and

CHORUS.

joy *f* Wo-men and wine should life em - - ploy.

Wo-men and wine should life em - - ploy.

f

Is there aught else on earth de - si - rous? Fill ev-'ry glass for

Is there aught else on earth de - si - rous?

p

FILCH.

wine in - spires us And fires us with cour - age, love and joy.

rall. *ff* *a tempo.*

wine in - spires us And fires us with cour - age, love and joy.

rall. *ff*

wine in - spires us And fires us with cour - age, love and joy.

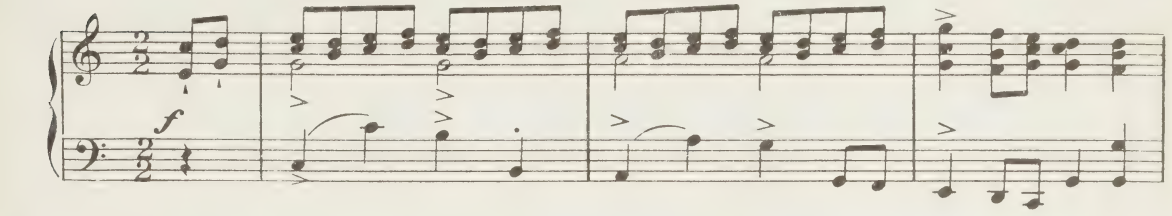
rall. *ff* *a tempo.*

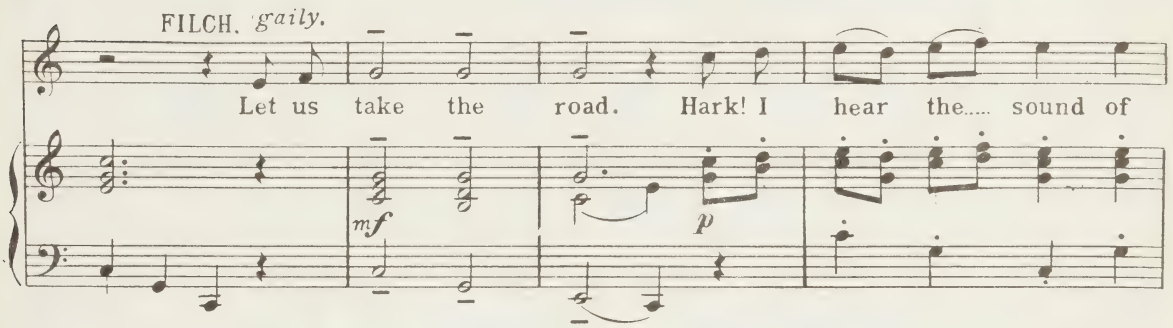
rall. *ff* *a tempo.* *marcato*

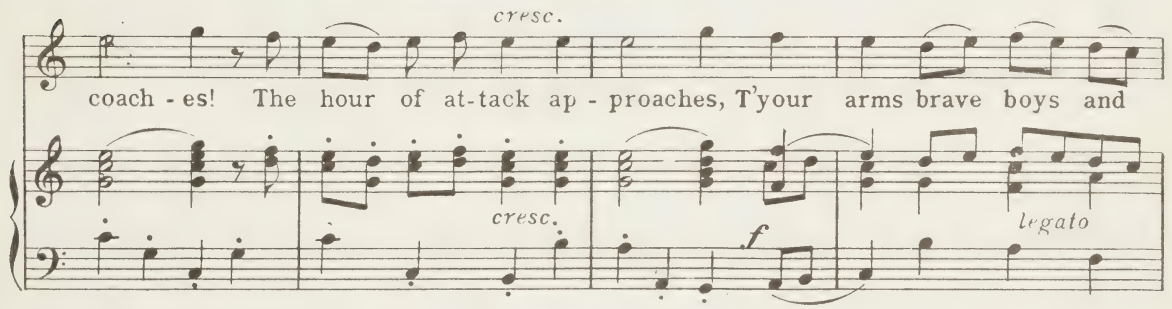
No 21. Let us take the Road.

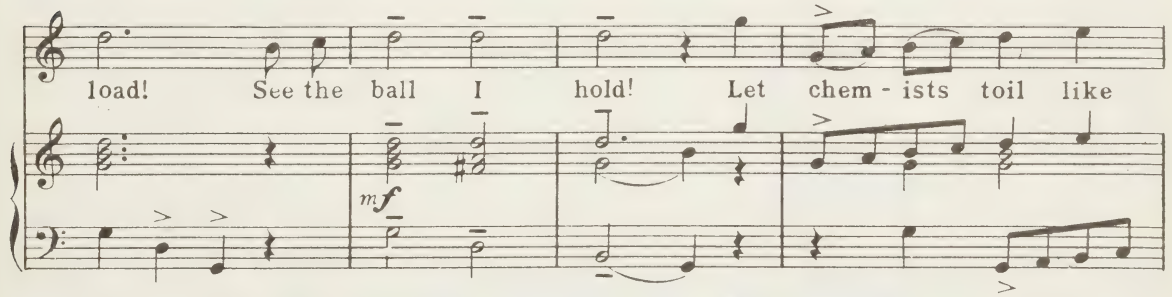
Filch and Chorus.

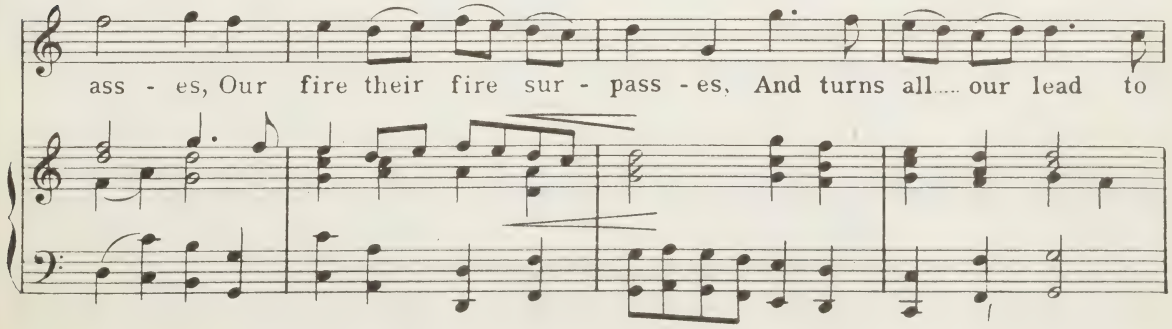
In quick march time. AIR.—MARCH FROM "RINALDO"—HANDEL.











gold. CHORUS. Let us take the road. Hark! I hear the sound of

Let us take the road..... Hark! the sound of

coach - es! The hour of attack ap - proach - es, T'your arms, brave boys and

coach - es! The hour of attack ap - proach - es, T'your arms, brave boys and

load! See the ball I hold! Let

load! to your arms! to your arms! to your arms!

chem - ists toil like ass - es, Our fire their fire sur -

Let chem - ists toil like ass - es, Our fire their fire sur -

-pass - es, And turns all our lead to gold.

-pass - es, And turns all our lead to gold.

ff

(cheer) (cheer) (cheer) Hark! I

mf

(cheer) (cheer) (cheer) Let us take the road. Hark! I

hear the sound of coach - es, The hour of at - tack ap-

hear the sound of coach - es, The hour of at - tack ap-

p

-proach - es, T'your arms brave boys and load. See the

p

-proach - es, T'your arms brave boys and load. See the

p

dying away.

ball I hold! Let chem - ists toil like ass - es.....

pp

ball..... I..... hold!.....

pp

dim.

No. 22. If the Heart of a Man.

Macheath.

Air—"Would you have a young Virgin," &c.

Allegretto.

p

If the heart of a man is de - pressed with cares, The

p

mist is dis-pelled when a wo-man ap-pears; Like the notes of a fid-dle, she

sweet - ly, sweet - ly Rai - ses our spirits and charms our ears.

Ro - ses and li - lies her cheeks dis-close, But her ripe lips are more

p

sweet than those. Press her, Ca-ress her, With bliss- es Her kiss- es Dis-

- solve us in pleasure and soft re-pose. Ro - ses and li - lies her

p

mp

p

cheeks dis-close, But her ripe lips are more sweet than those,

poco a poco rall. *a tempo rall. molto*

Press her, Caress her, With blisses Her kisses Dis-solve us in pleasure and soft re-pose.

poco a poco rall. *p a tempo* *rall. molto*

No 23.

MUSIC TO DIALOGUE. (F. A.)

Andantino grazioso.

pp

rall. *pp*

No 24. YOUTH'S THE SEASON.

Chorus and Dance — Ladies of the town and Macheath.

AIR — COTILLON

Allegretto grazioso.

SOP. *p*

CHORUS.

1. Youth's the sea-son made for joys,
2. Let us drink and sport to-day,

CONTR. *p*

1. Youth's the sea-son made for joys,
2. Let us drink and sport to-day,

MACHEATH.

1. Love is then our
2. Ours is not to-

p

She a-lone who that em-ploys,
Love with youth flies swift a-way,

She a-lone who that em-ploys,
Love with youth flies swift a-way,

du-ty. Well deserves her beau-ty.
-mor-row. Age is nought but sor-row.

p

Let's be..... gay, While we..... may,
Dance and sing, Time's on the wing,

Let's be gay, While we..... may,.....
Dance and sing, Time's on the wing,.....

p

Beau-ty's a flow'r, des - pised in de-cay, Youth's the sea - son
Life ne-ver knows the re - turn of Spring. Let us drink and

p

Beau-ty's a flow'r, des - pised in de-cay,..... Youth's the sea - son
Life ne-ver knows the re - turn of Spring..... Let us drink and

p

Beau - ty's des - pised in de-cay,..... Youth's the sea - son
Life ne-ver knows the re - turn of Spring..... Let us drink and

p

f *ritardando.*

made for joys, Love is then our..... du - - - ty.
sport to - day, Ours is not to - mor - - - row.

f

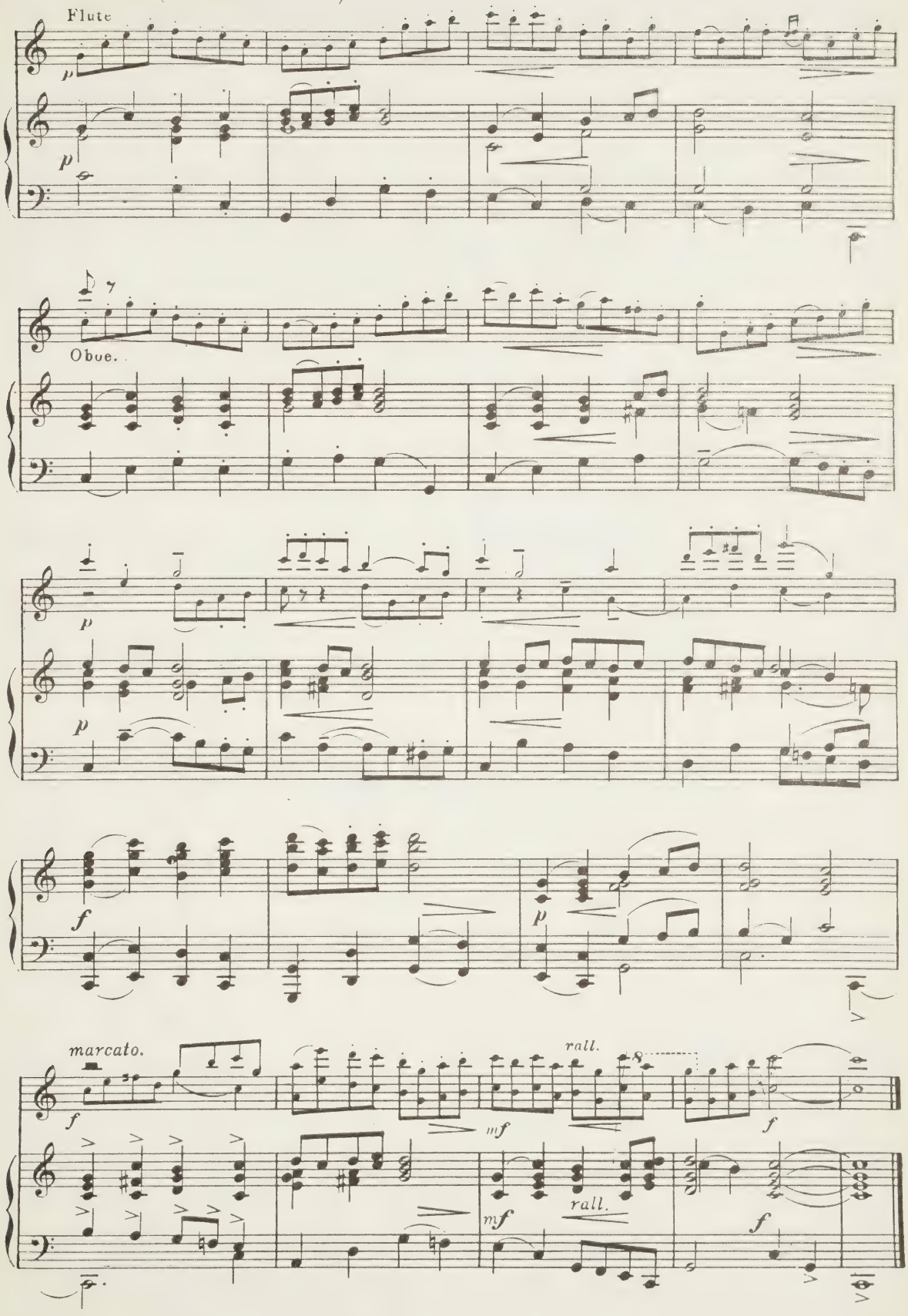
made for joys,..... Love is then our du - - - ty.
sport to - day,..... Ours is not to - mor - - - row.

f

made for joys,..... Love is then our du - - - ty.
sport to - day,..... Ours is not to - mor - - - row.

f *ritardando.*

DANCE. (VARIATION. F. A.)



No 25. WHY HOW NOW, MADAM FLIRT?

Duet – Molly Brazen and Mrs Vixen.

AIR.—"GOOD MORROW, GOSSIP JOAN."

Allegro.

MOLLY.

Why how now, Ma-dam

f

Flirt? If..... you thus must chatter,

And are for fling-ing dirt,.....

p

..... Let's see who best can spat - - ter, Ma - dam

Mrs VIXEN.

Why how now sau-cy jade? Sure

Flirt!

(To MACHEATH.)

..... the wench is tip-sy! How can you see me made.....

..... The scoff of such a gip - - sy?

(To MOLLY).

sau - cy jade!

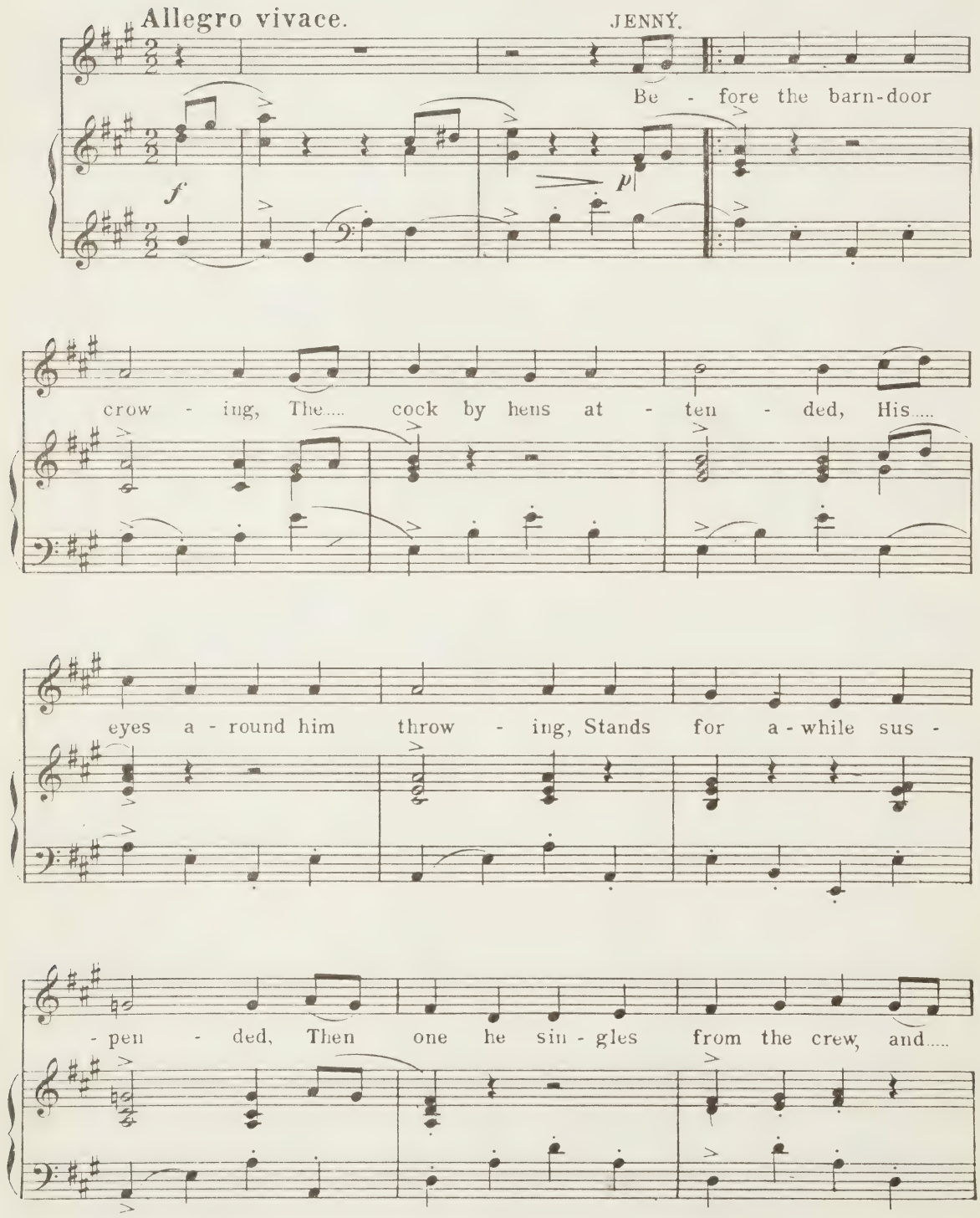
f

ff

No. 26. Before the Barn-Door Crowing.

Jenny Diver and Ladies' Chorus.

Air.—"All in a Misty Morning."



cheers the hap - py hen; With "how d'you do?" and

f *p*

1. CHORUS. 2.

"how d'you do?" and "how d'you do?" a - gain. *f* Be - gain.

f

DANCE. (Variation, F. A.)

legato.

più p

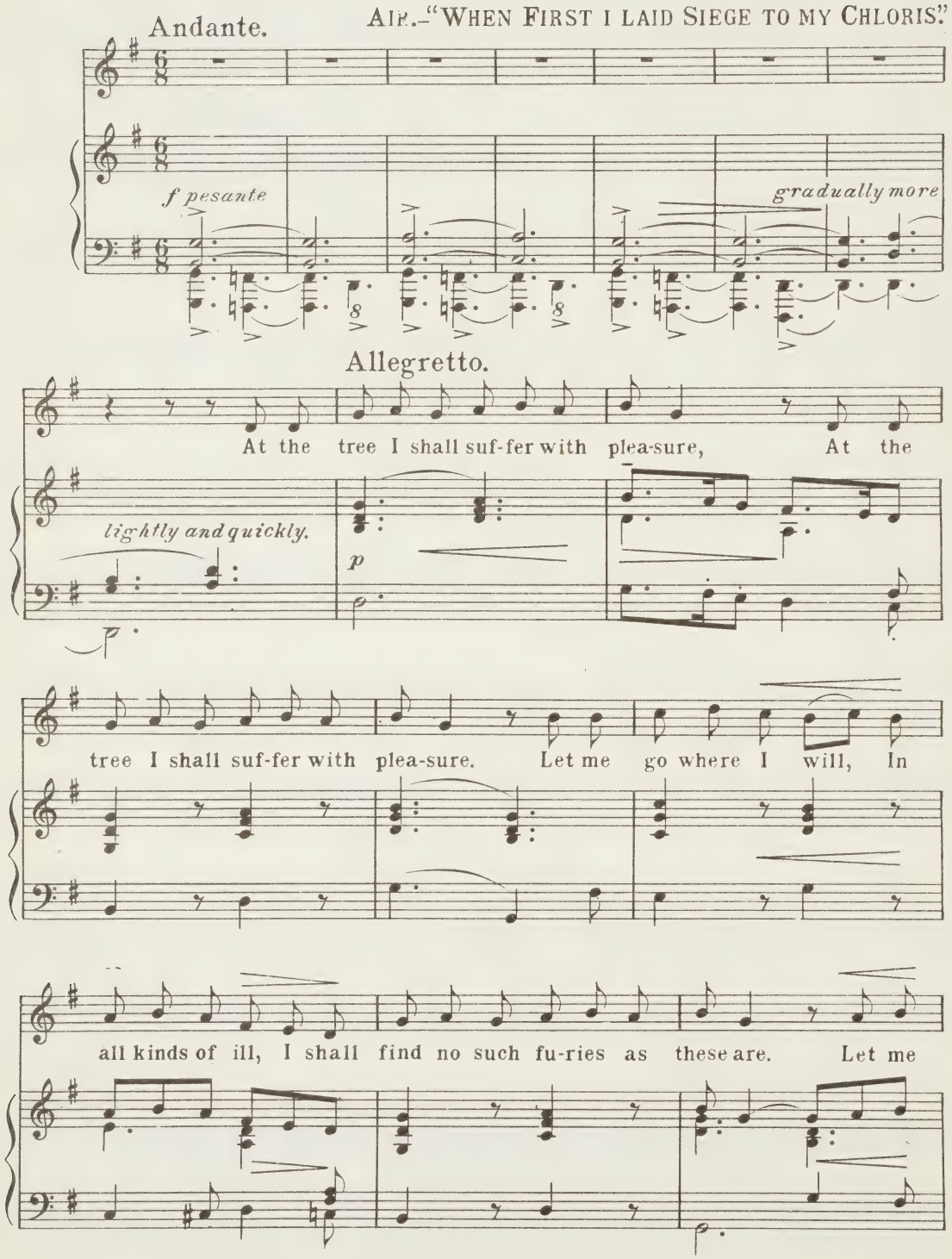
crescendo.

accelerando.

ff

No 27. AT THE TREE I SHALL SUFFER.

Macheath.



go where I will, In all kinds of ill, I shall find no such fu-ries as

these are.

poco allargando

mf

Andante.

f

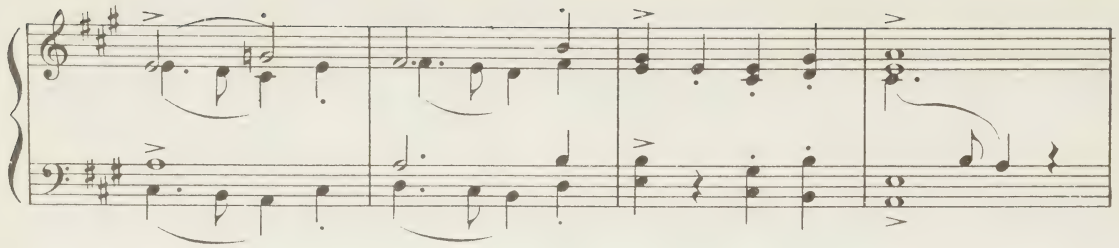
p

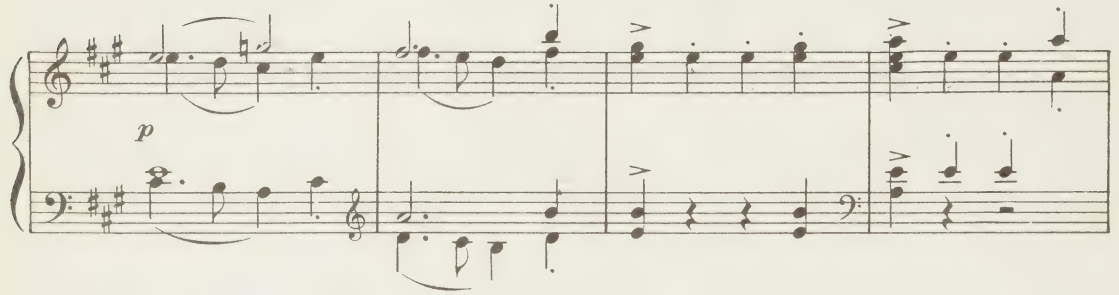
No. 28. INTERLUDE.

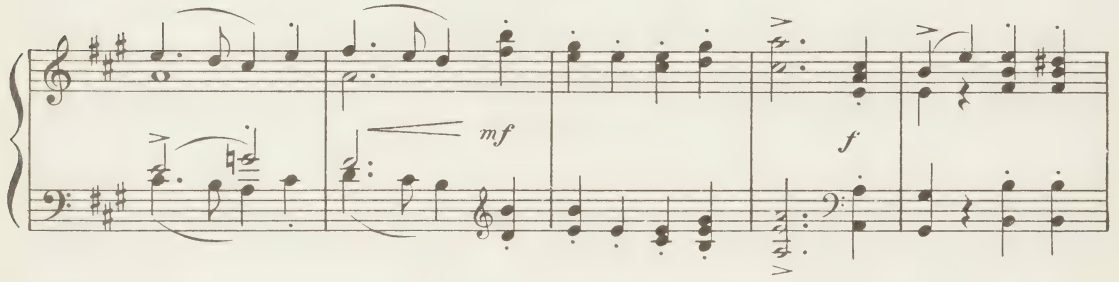
F. A.

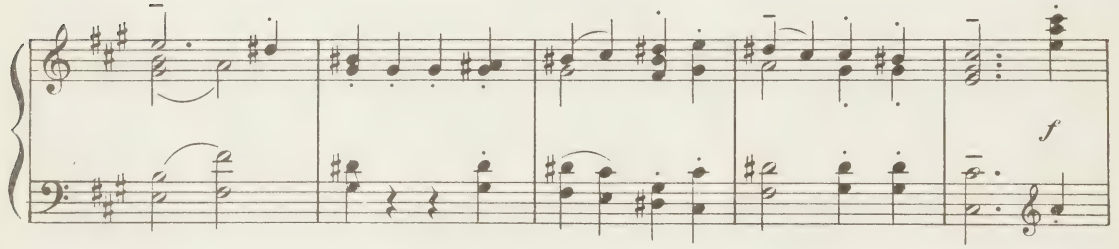
Allegro vivace.

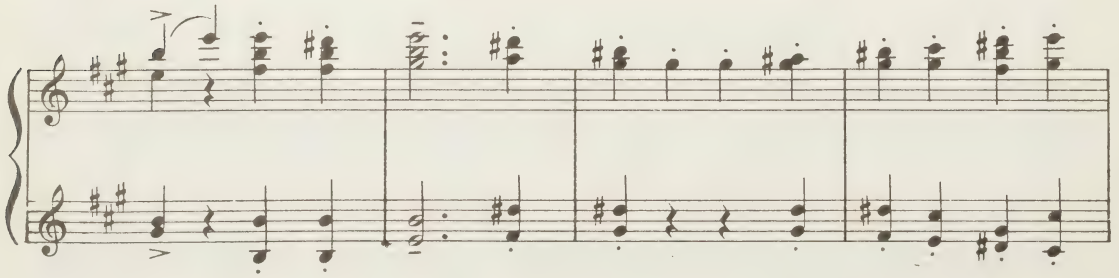
f

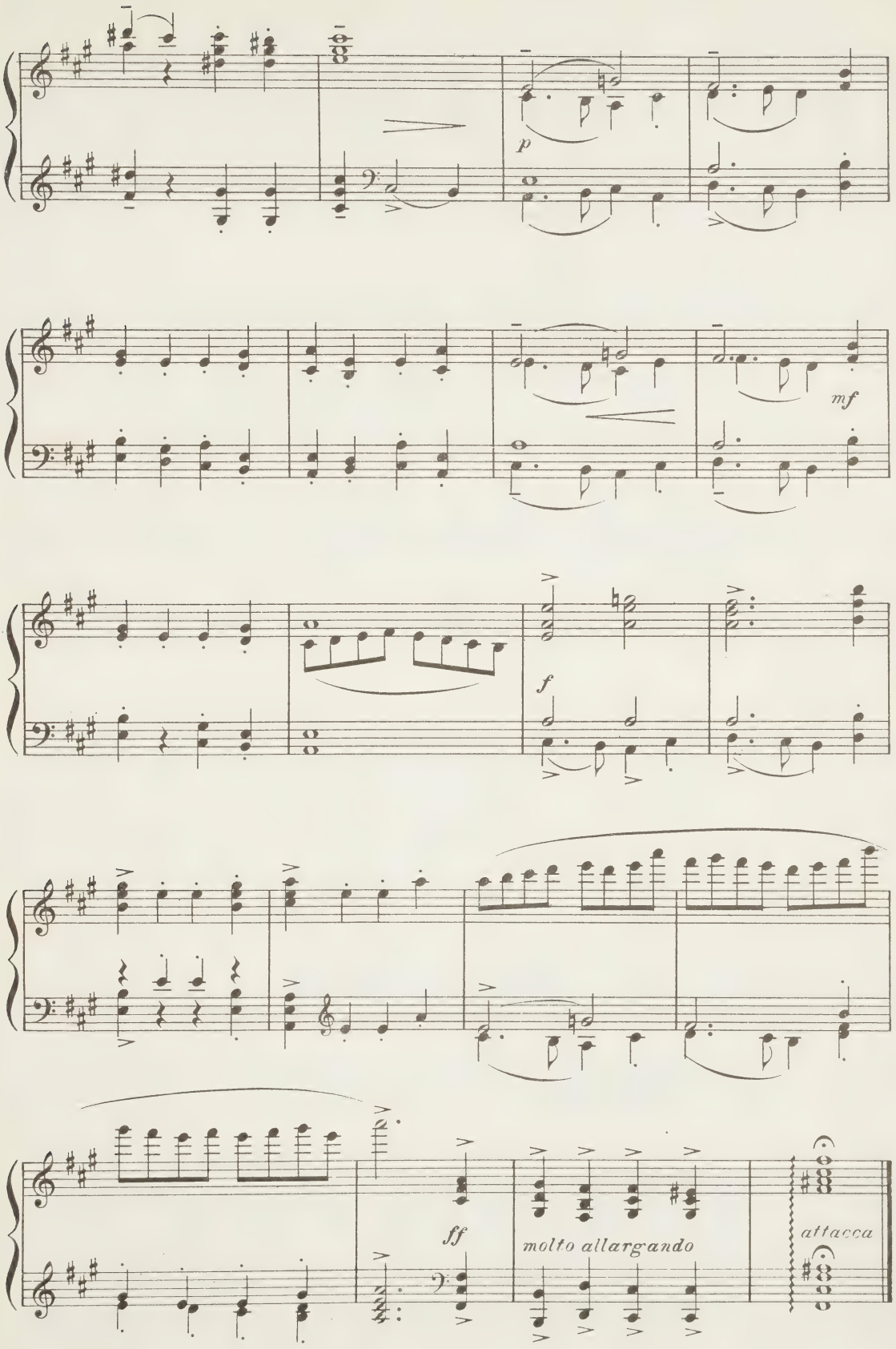



p


mf
f


f




p
mf
f
ff
molto allargando
attacca

F. A.

Allegro vivace.

f

dim.

p

f

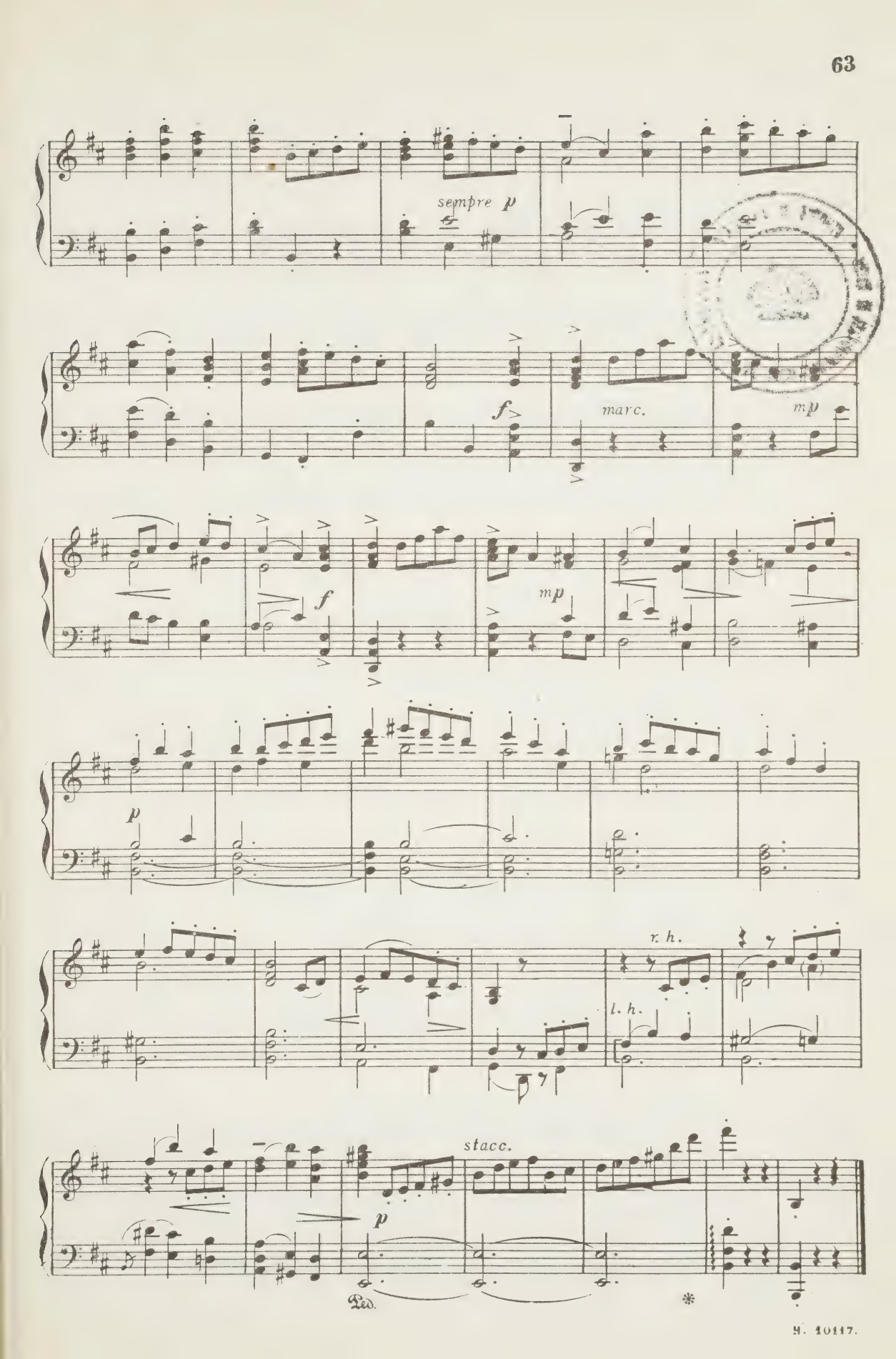
marc.

mp

f

marc.

p


sempre p
f
marc.
mp
f
mp
p
r. h.
l. h.
stacc.
p
Ped.
*

SCENE II.

No. 29. NEWGATE PRISON.

Slowly, but rhythmically. F. A.

mf *p*

No. 30. MAN MAY ESCAPE FROM ROPE AND GUN.

Macheath.

AIR—"COURTIERS, COURTIERS, THINK IT NO HARM."

Andante.

p *mf* *pp* *p* *rall.* *pp*

Man may es - cape from rope and gun; Nay, some have out lived the Doc - tor's pill; Who

a tempo. *p* *p*

takes a wo - man must be un - done, That ba - si - lisk is sure to kill.

p

mf *rall.* *pp* *pp*

a tempo. *poco animato.* *ten.*

The fly that sips trea - cle is lost in the sweets, So

a tempo. poco animato. *p*

slower.

he that tastes wo - man, wo - man, wo - man, He that tastes

espress

rall. Tempo I.

wo - man, ru - in..... meets.

lingering.

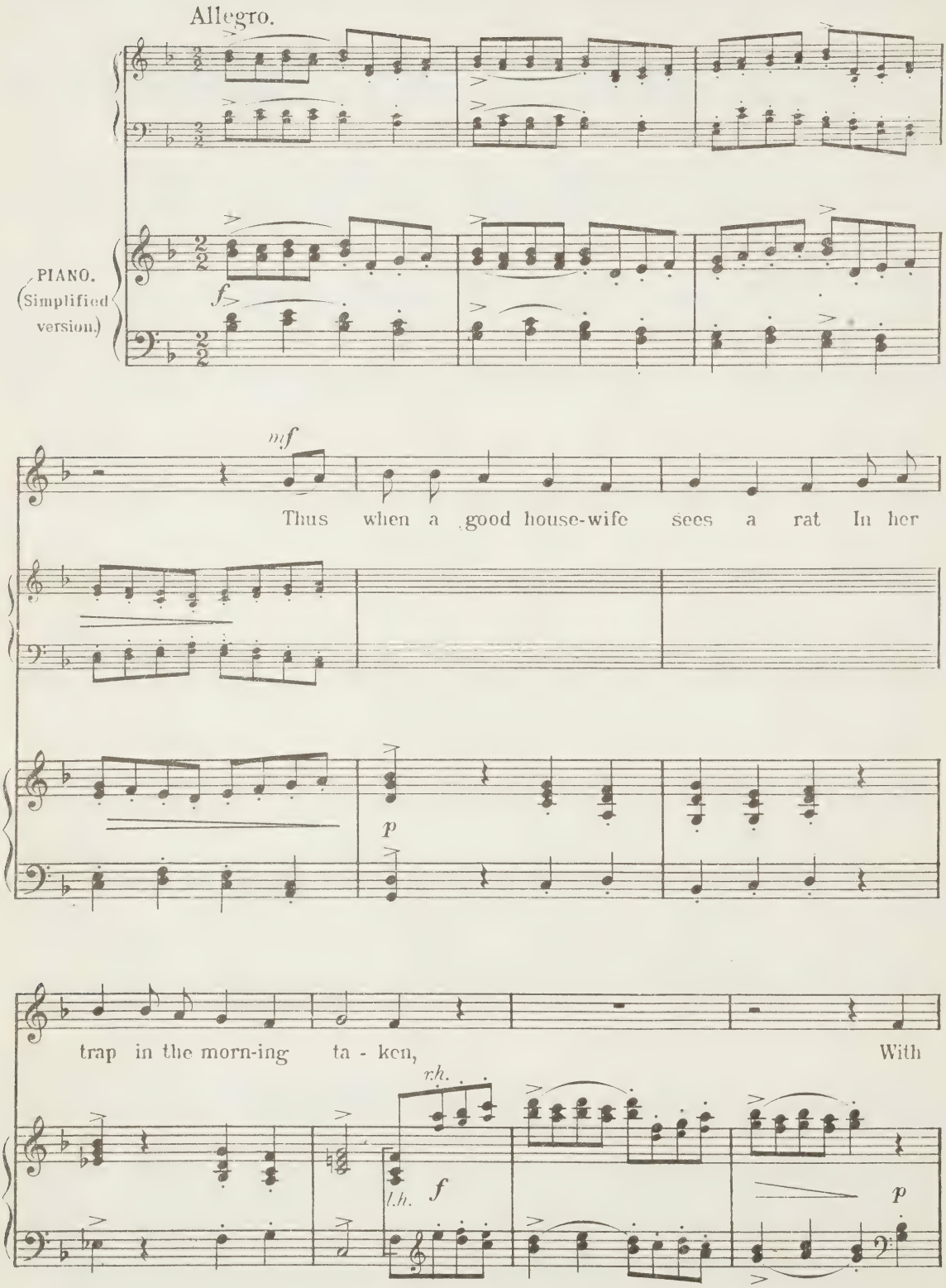
rall. *pp* *mf*

pp *pp* *rall.* *pp* *pp*

No. 31. Thus When a Good Housewife Sees a Rat.

Lucy.

Air:-"A Lovely Lass to a Friar Came."



pleasure her heart goes pit - a - pat, In re - venge for her loss of

ba - con, Then she throws him to the dog or cat, To be wor - ried, crushed and

sha - ken, Then she throws him to the dog or cat, To be wor-ried, crushed and

sha - - - - - - - - ken.

tr

p cresc.

f

ff

No 32. Thus Gamesters United in Friendship are Found.

Duet. Peachum and Lockit.

Air:-"Packington's Pound."

Allegro moderato.

Rather heavily and deliberately

PEACHUM.

Thus game-sters u - ni - ted in friendship are found Though they know that their in - dus-try

LOCKIT.

all is a cheat: They flock to their prey at the dice-box' - s sound And

PEACHUM.

LOCKIT.

join to pro-mote one a - no - ther's de-ceit. But if by mis-hap, They

PEACHUM.

LOCKIT.

fail of a chap, To keep in their hands they each o-ther en-trap. Like

p *mf*

PEACHUM. LOCKIT.

pikes lank with hun-ger, who miss of their ends They bite their com-pan-ions, and

PEACHUM. *mf*

But if by mis-hap They fail of a chap, To

LOCKIT.

prey on their friends. If by mis-hap They fail of a

marc. *mf* *mf marc.*

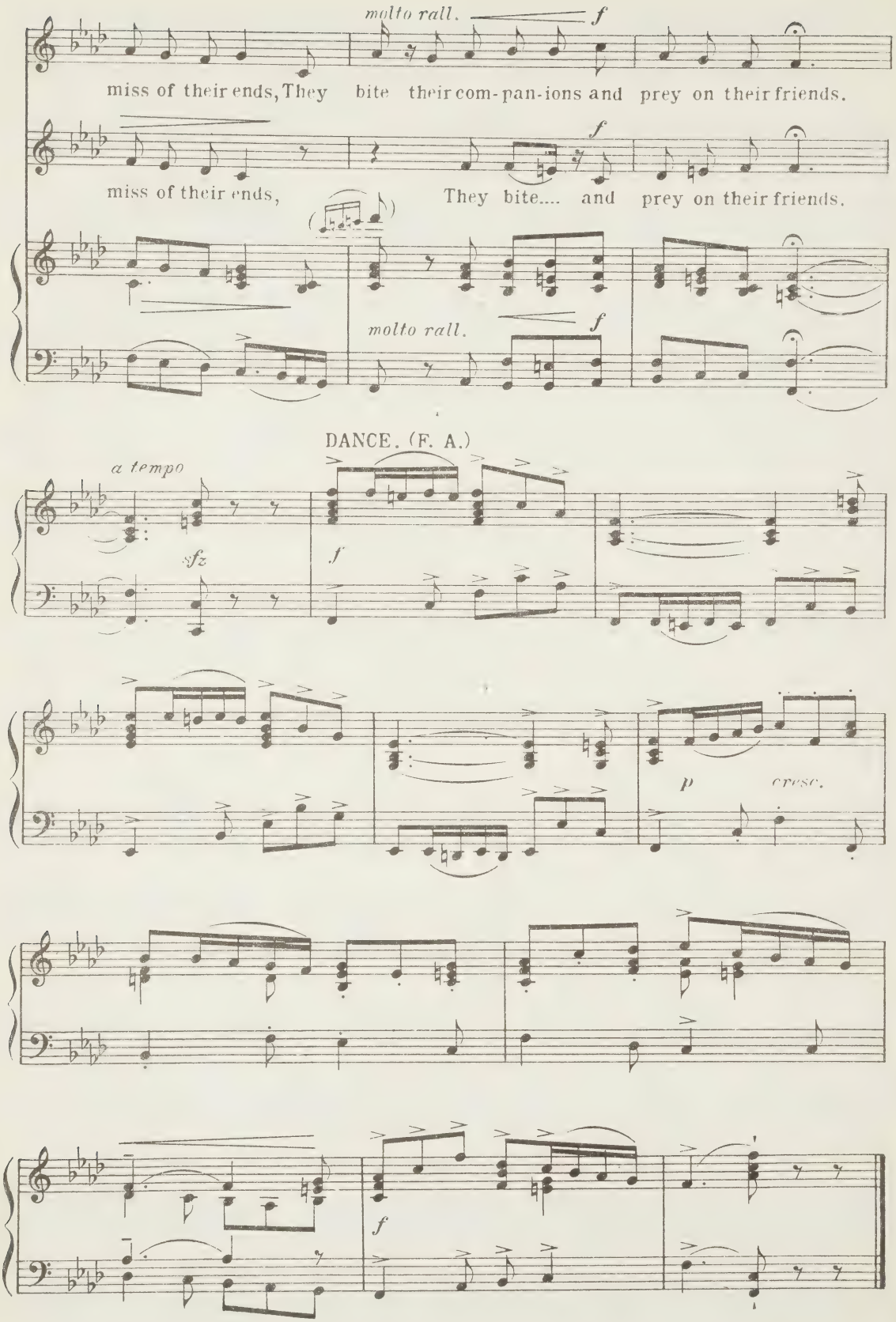
f

keep in their hands they each o-ther en-trap, Like pikes lank with hun-ger who

f

chap, they each o-ther en-trap. Like pikes who

p *f*


molto rall.
f
miss of their ends, They bite their com-pan-ions and prey on their friends.
f
miss of their ends, They bite.... and prey on their friends.
molto rall.
f
DANCE. (F. A.)
a tempo
sfz
f
p
cresc.
f

No. 33. You'll Think Ere Many Days Ensue.

Lockit.

Moderato.

AIR.—"How should I your true love know?"

You'll think ere ma-ny days en-sue, This sen-tence not se-vere;

I hang your hus-band, child, 'tis true, But with him hang your care. Twang dang

(added, F. A.)

dil-lo dee, Der-ry der-ry i - do, a-do, i-do, Derry, derry i - do, a-do dee.

No. 34. Thus When the Swallow.

Polly.

AIR.—"All in the Downs."

Moderato.

espr.

Thus when the swal - low seek - ing...

prey, With - in..... the sash is closely..... pent, His

con - sort, with be - moan - ing lay, With - out,..... sits pi - ning

for the e - vent. Her chatt'ring lov - ers all a round her

skim, She heeds them not, poor bird, her soul's with him.

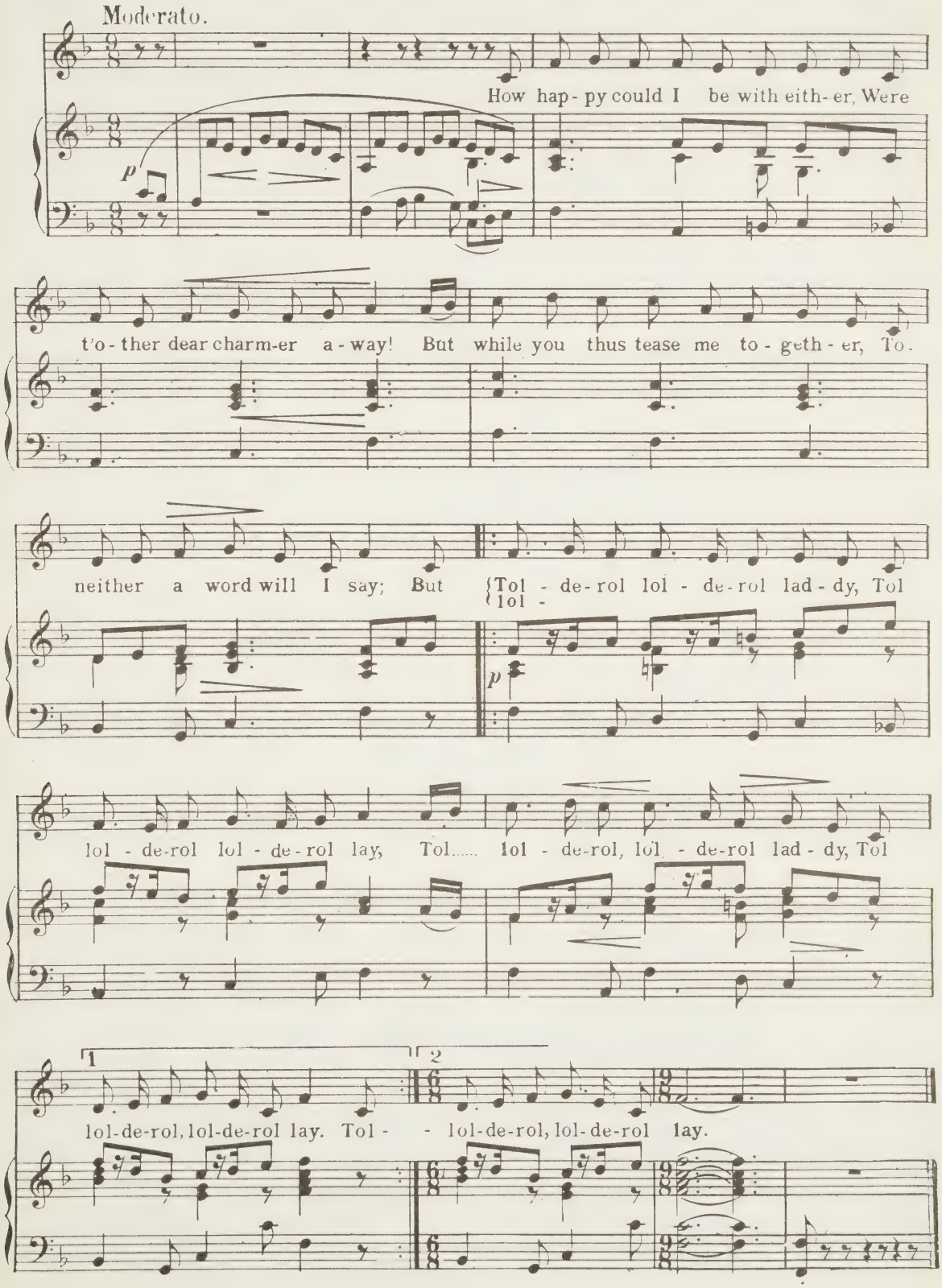
Her chatt'ring lov - ers all..... a - round her skim,

She heeds them not,..... poor bird, Her soul's with him.

No. 35. How Happy could I be with Either.

Macheath.

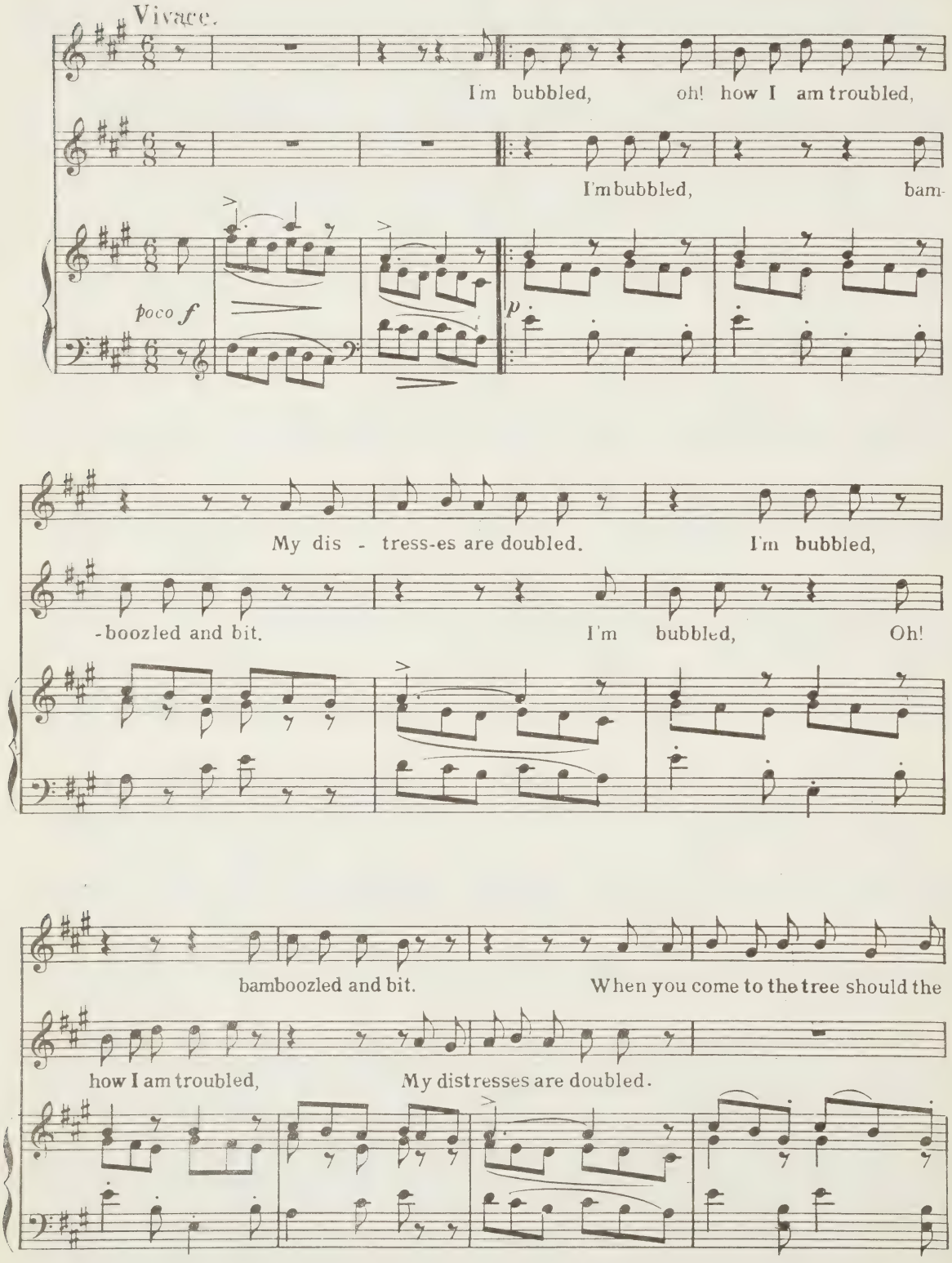
Air.—"Have you Heard of a Frolicsome Ditty?"



No. 36. I'M BUBBLED, I'M BUBBLED.

Duet.– Polly and Lucy.

AIR.–"IRISH TROT."



hangman re - fuse, These fingers with pleasure could fas - ten the noose.

When you

I'm

come to the tree should the hangman refuse, These fingers with pleasure could fasten the noose.

(added, F. A.)

f

My fin-gers with pleasure, My

f

fas-ten the noose. My fin-gers with pleasure, My

fingers with pleasure could fas - ten the noose.

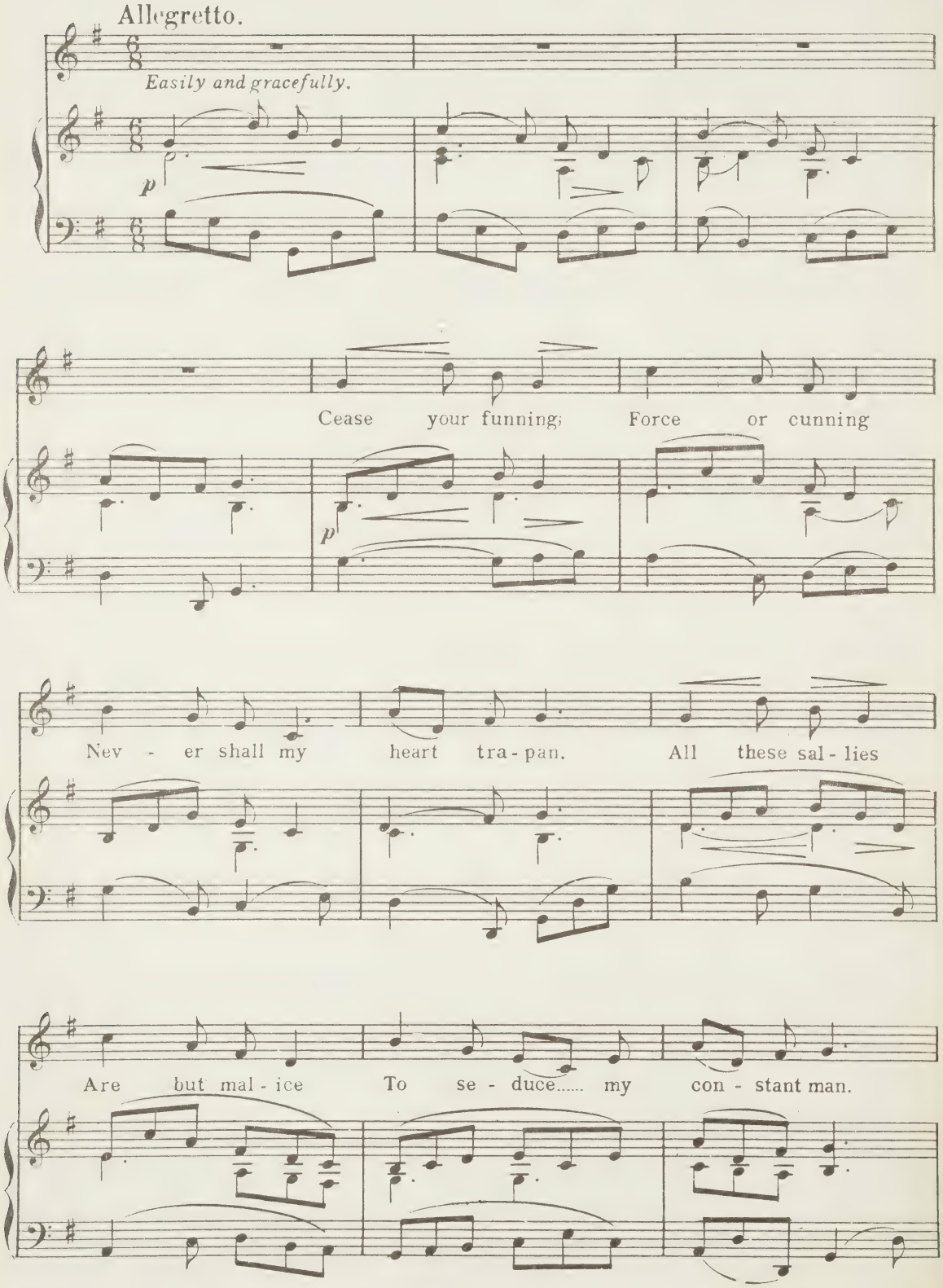
fingers with pleasure could fas - ten the noose.

f

No. 37. Cease your Funning.

Polly.

Air.—"Constant Billy."



Note. In performance, this air is sung in the key of A.

2nd time. pp

'Tis most cer-tain, By their flirt-ing Wo - men oft..... have

pochettino rall.
2nd. time cresc.

a tempo

en - vy shown. Pleas'd to ru - in Oth - ers woo - ing,

pochettino rall.
2nd. time cresc.

a tempo

espr.

1

ne - ver hap - py in..... their own. ne - ver hap - py

2

rall.

rall.

a tempo.

in their own.

a tempo.

rall.

p

No 38. Ensemble:- No Power on Earth.

Polly, Lucy, Peachum and Lockit.

Air – "Irish Howl."

Andante.

POLLY.

No

p

semplice.

pow'r on earth can e'er di-vide The knot that sa - cred love hath tied. When

pp *semplice.*

comodo.

poco rit.

pa - rents draw a-gainst our mind, The true love's knot they fas - ter bind.

poco rit.

a tempo.

Ho ho rah in am - bo - rah,..... Ho an ho der - ry,

(sobbing)

a tempo.

piu f

piu f

allargando. a tempo.

Hi an hi der-ry, Hoo, hoo, der - ry der-ry der-ry der-ry

f allargando. a tempo.

PEACHUM (*Mocking her*)

Più animato.

am - bo - rah. Ho ho ra in

f Più animato.

accel LOCKIT. PEACHUM.

am - bo - rah, Ho an ho derry, Hi an hi derry,

accel.

POLLY. allargando a tempo.

f Hoo, hoo, der - ry der - ry der - ry der - ry

f allargando a tempo.

✣ The original tune ends here. F. A.

POLLY.

accelerando to end.

am-bo-rah.....

Hoo,.....

LUCY.

f

Derry derry derry derry am - bo - rah.....

PEACHUM.

f

cresc.

derry derry derry derry am - bo - rah,.....

LOCKIT.

f

derry derry derry derry

accelerando to end.

cresc.

hoo,..... hoo,..... hoo.....

bursts into tears.

Hoo,..... hoo,..... hoo.....

bursts into tears.

.....

am-bo-rah.....

shouts — Hoo!

am-bo-rah,.....

am-bo-rah.....

shouts — Hoo!

Allegro molto.

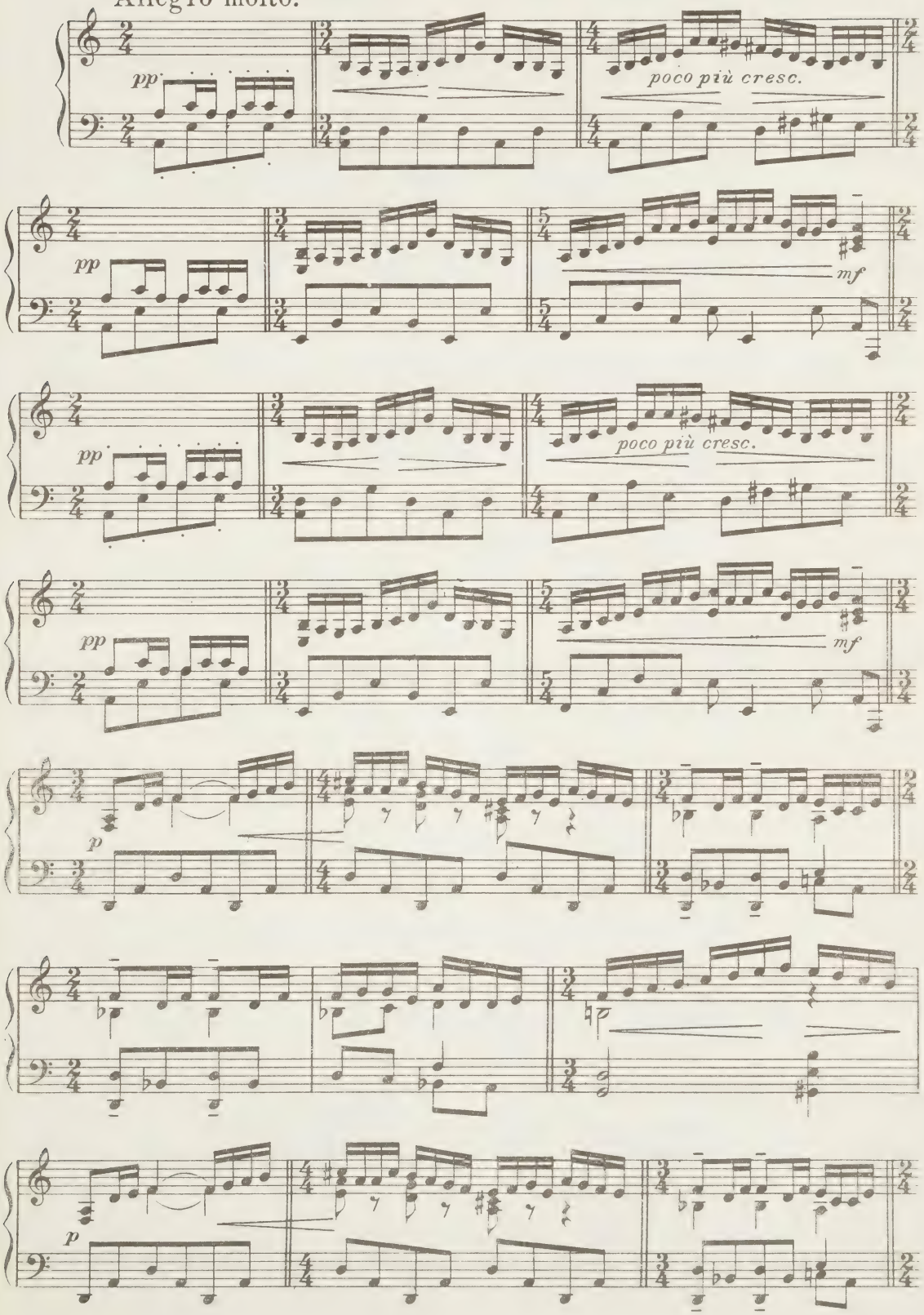
cresc.

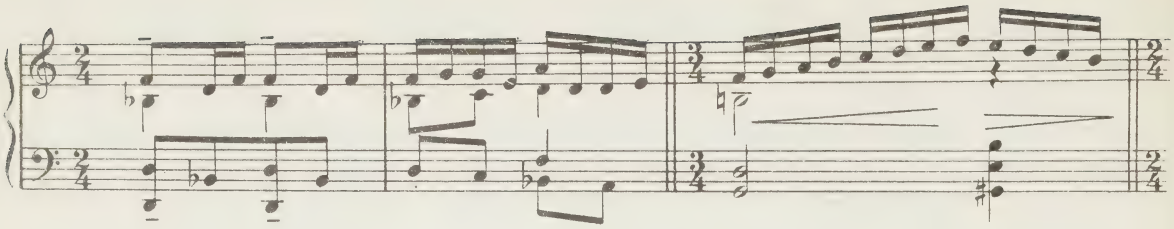
Nº 39. MELODRAMA.

The escape of Macheath.

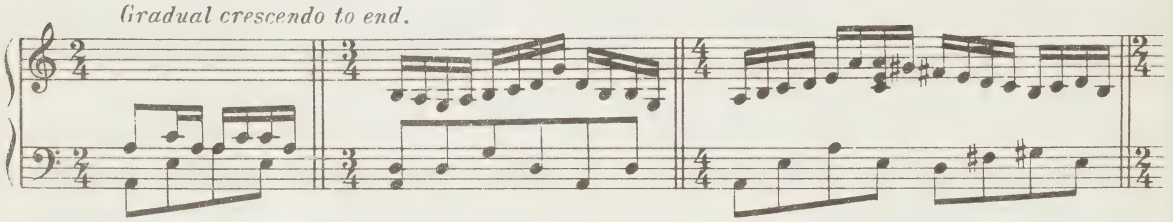
F. A.

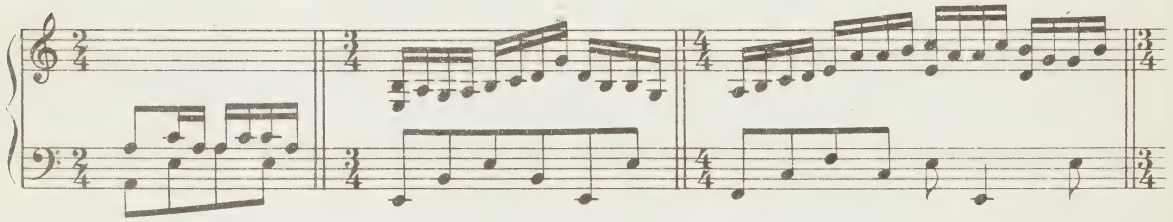
Allegro molto.



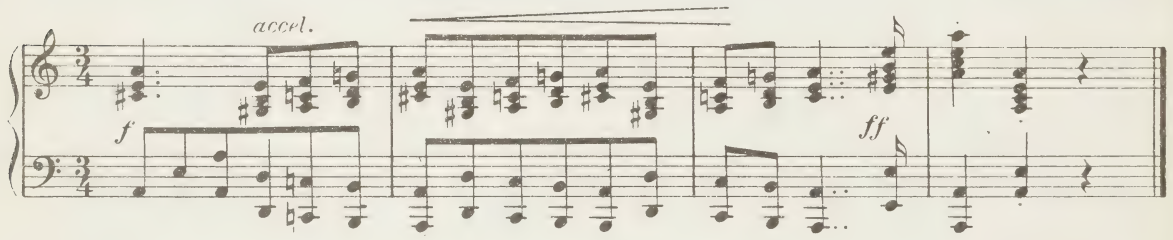


Gradual crescendo to end.





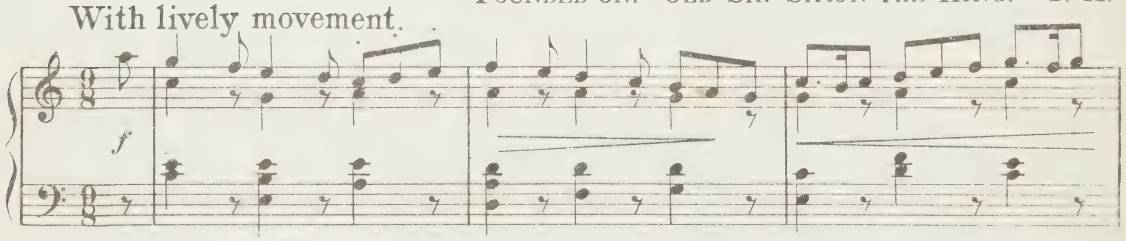
accel.

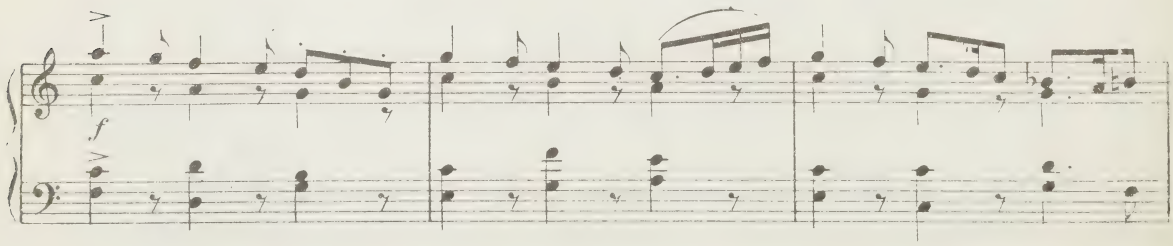


ACT. III. SCENE I.
No. 40. A Gaming House.
Tenor Solo, Chorus and Dance.

FOUNDED ON.-"OLD SIR SIMON THE KING." (F. A.)

With lively movement.





TENOR SOLO.

In a hu-mour I was of late, As

p

ma - ny good fel - lows be, To think of no mat-ters of state, But to

seek for good com - pa - ny That best..... might suit..... my mind, So I

tra - velled up..... and down, No com - pa - ny could I find till I

CHORUS (TENORS.)

f

came to the sight of the Crown. For drink - ing will make a man quaff, And

f

(BASSES.)

quaf - fing will make a man sing, And sing-ing will make a man laugh, and

ff

Says old Sir Si-mon the King, Says old Sir Si-mon the King, With his

ff

laugh-ing long life doth bring,

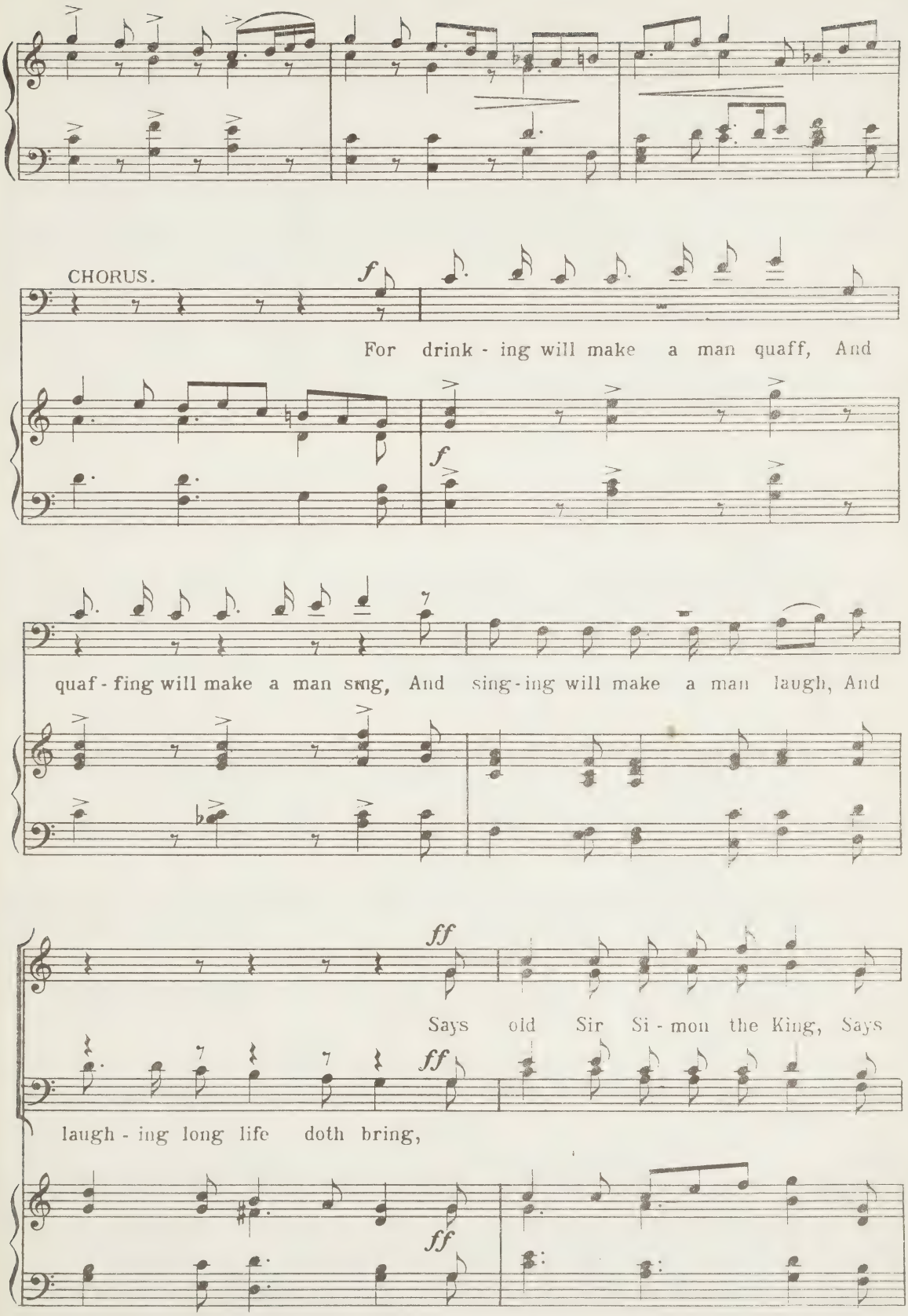
ff

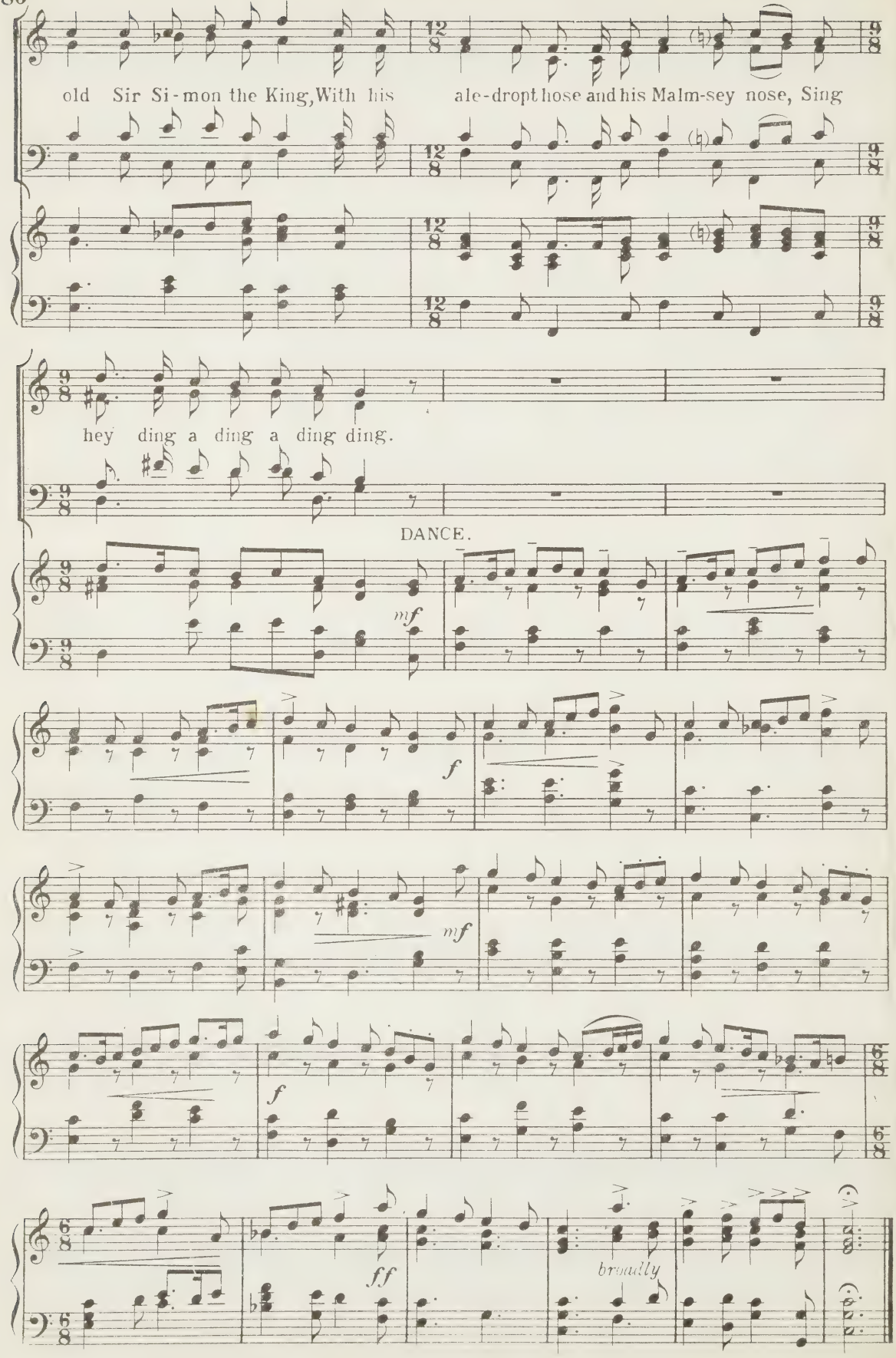
ale - dropt hose and his Malm - sey nose, Sing hey ding a ding a ding ding.

f

DANCE.

mf

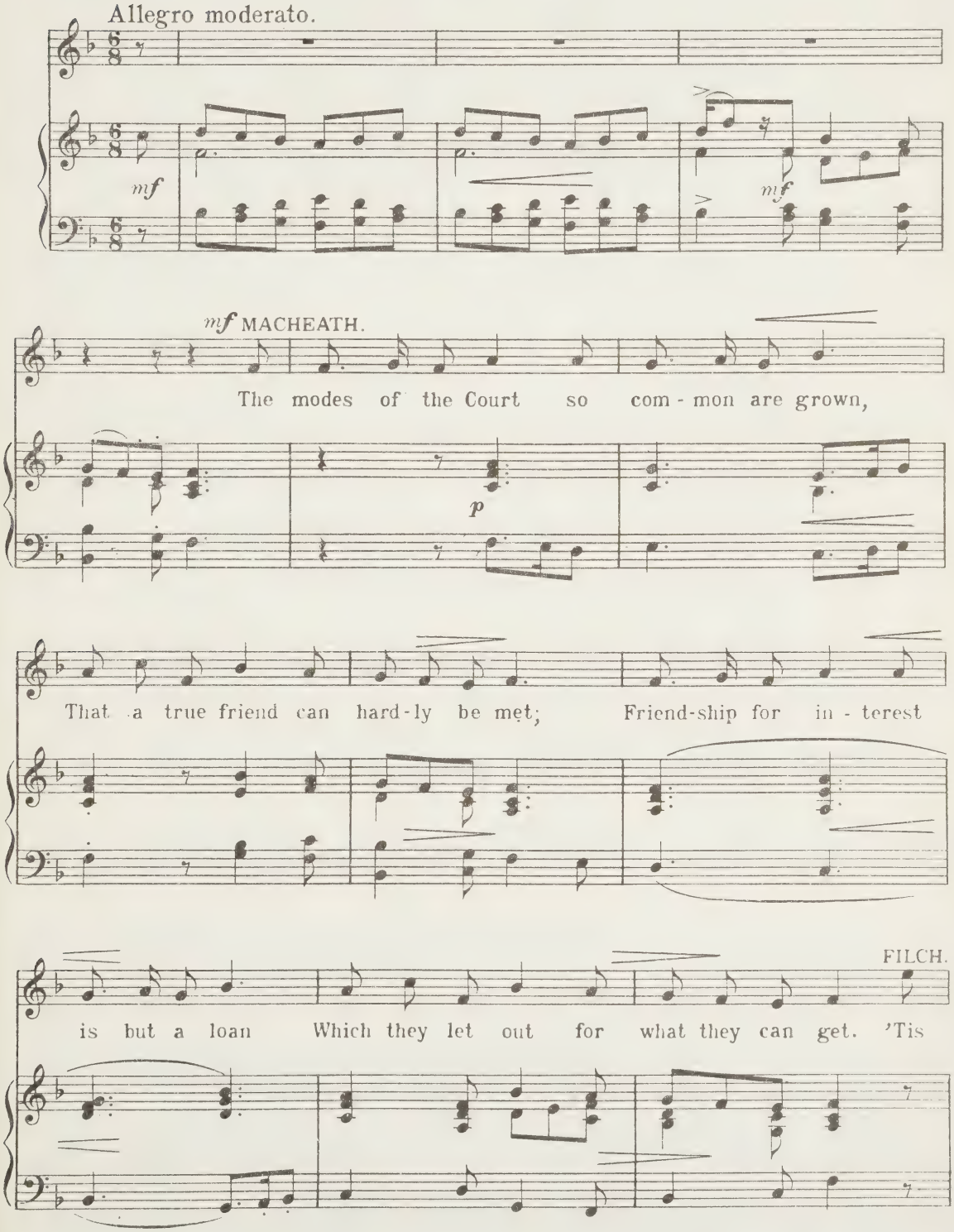

CHORUS.
f
For drink - ing will make a man quaff, And
f
quaf - fing will make a man sing, And sing - ing will make a man laugh, And
ff
Says old Sir Si - mon the King, Says
ff
laugh - ing long life doth bring,
ff


old Sir Si-mon the King, With his ale-dropt hose and his Malm-sey nose, Sing
hey ding a ding a ding ding.
DANCE.
mf
f
mf
f
ff
broadly

No. 41. "The Modes of the Court so Common are Grown."

Macheath, Filch and Chorus.

Air – "Lillibulero"



true you find some friends so kind, Who'll give you good coun-sel them-

mf

selves to de-fend, They pro-mise, they pi-ty, But

f

MACHEATH. *mf*

In sor-row-ful dit-ty, They pro-mise, they pi-ty, But

shift you for mo-ney from friend to friend.

f CHORUS. S. A. T. B.

'Tis true you find some

f

shift you for mo-ney from friend to friend.

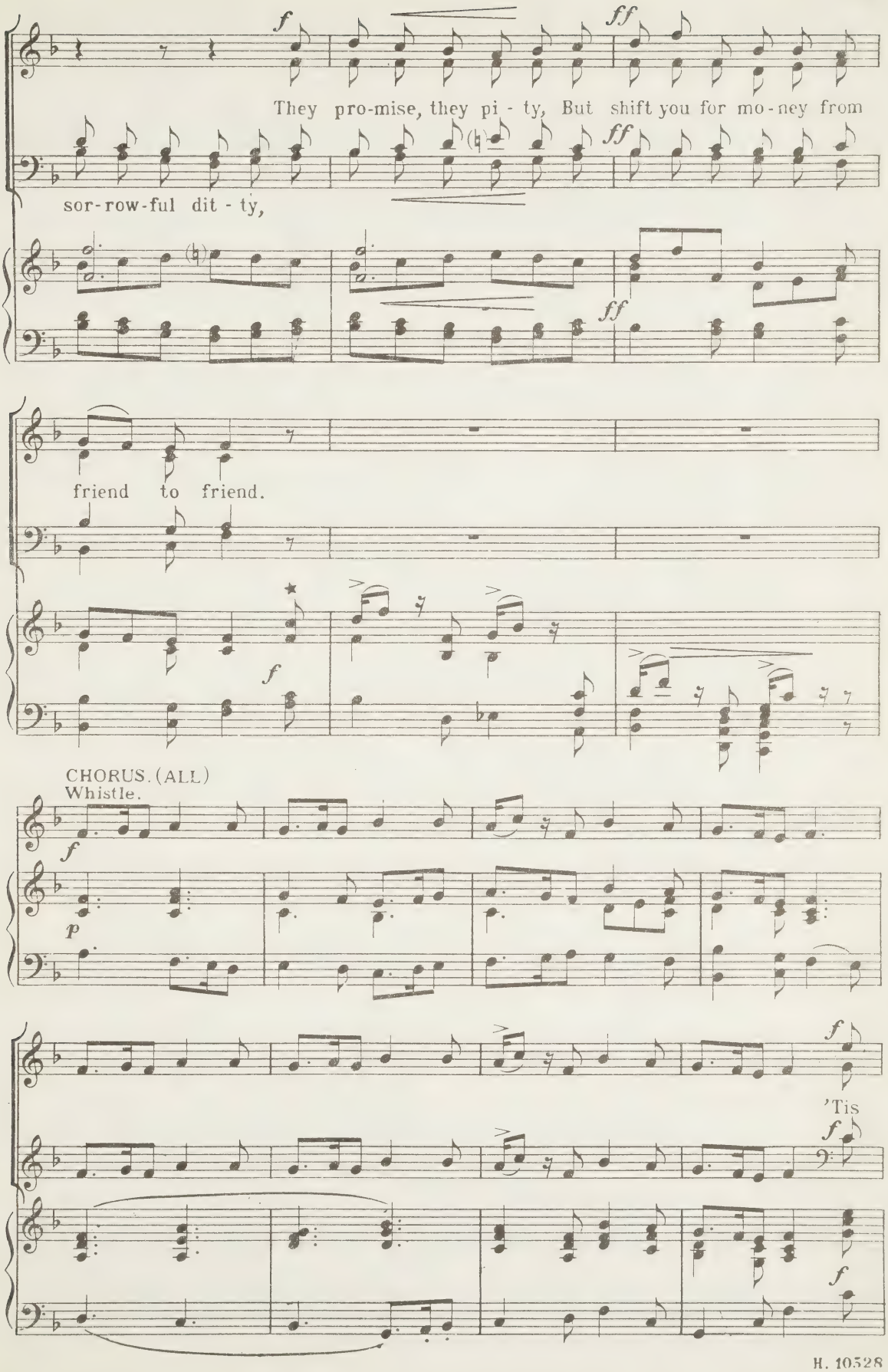
f

f

f

friends so kind, Who'll give you good coun-sel them-selves to de-fend,

In


They pro-mise, they pi - ty, But shift you for mo-ney from
sor-row-ful dit - ty,
friend to friend.
CHORUS. (ALL)
Whistle.
'Tis

true you find.... some friends so kind, Who'll give you good coun-sel them-

selves to de - fend, They pro-mise, they pi - ty, But

In sor - row - ful dit - ty,

shift you for mo - ney from friend to friend.

Whistle.

Whistle.

ALL.

f

'Tis

f

mf

f

true you find some friends so kind, Who'll give you good coun-sel them-

selves to de-fend, They pro-mise, they pi-ty, But

In sor-row-ful dit-ty,

ff rallentando

a tempo

shift you for mo-ney from friend to friend.

ff

ff rallentando

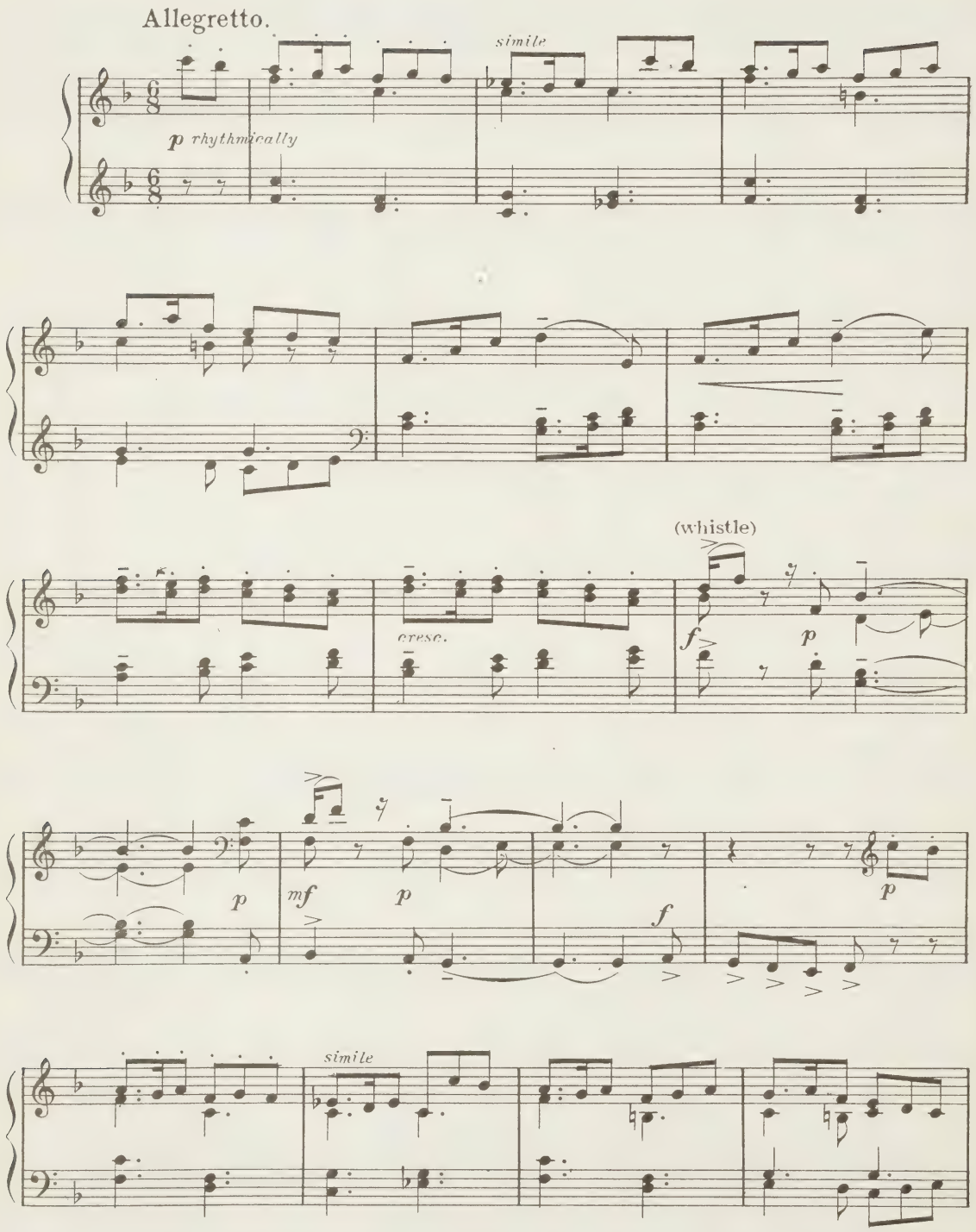
a tempo

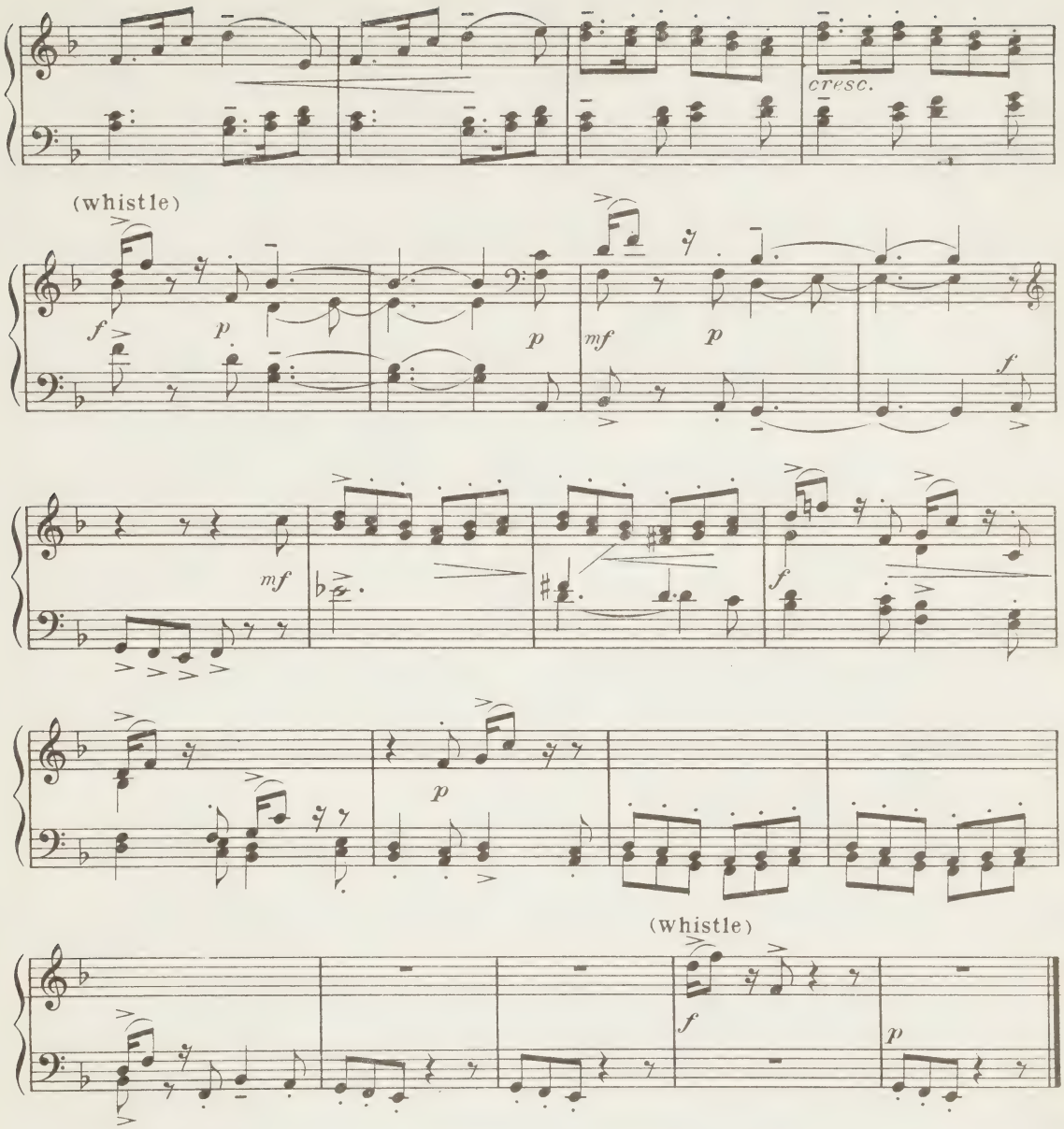
Vivace

SCENE II.

No. 42. Incidental Music.

F. A.

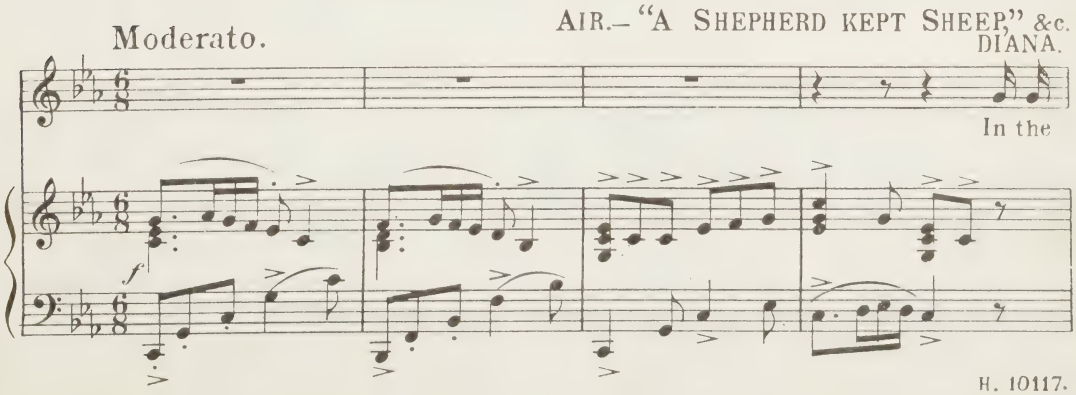




No. 43. In the Days of my Youth.

Trio – Diana Trapes, Peachum & Lockit.

Air.– "A Shepherd kept Sheep," &c.



ALL.

days of my youth I could bill like a dove, Fal lal lal lal lal
life of all mor-tals in kiss-ing should pass,

PEACHUM. LOCKIT.

lal de riddle laddy. In the days of my youth I could bill like a dove, Like a
The life of all mor-tals in kiss-ing should pass, Lip to

ALL.

spar-row at all times was rea-dy for love.
lip while you're young, then the lip to the glass. Fal de riddle lad-dy,

Fal de rid-dle laddy, Fal lal lal lal lal lal lal lal lad-dy. Fal de riddle laddy,

1 DIANA. 2

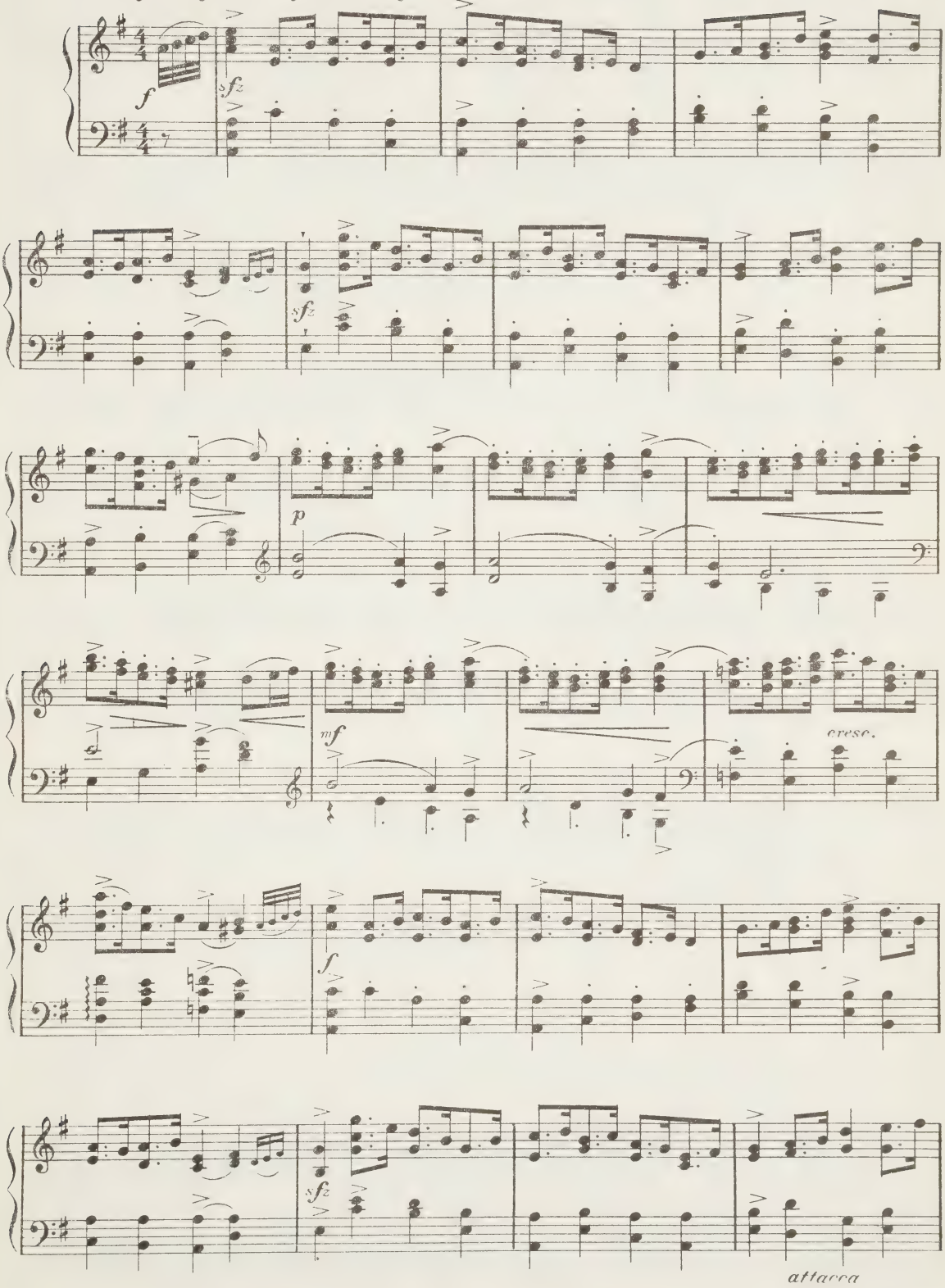
Fal de riddle laddy, Fal lal lal lal lal lal lal lal laddy. The lal lal laddy.

Note. In performance, part of № 41 is repeated from * page 89, after dialogue. See Full Score.

Nº 44. INTERLUDE.

Quickly and rhythmically.

F. A.



p

f

cresc.

ff *marcato*

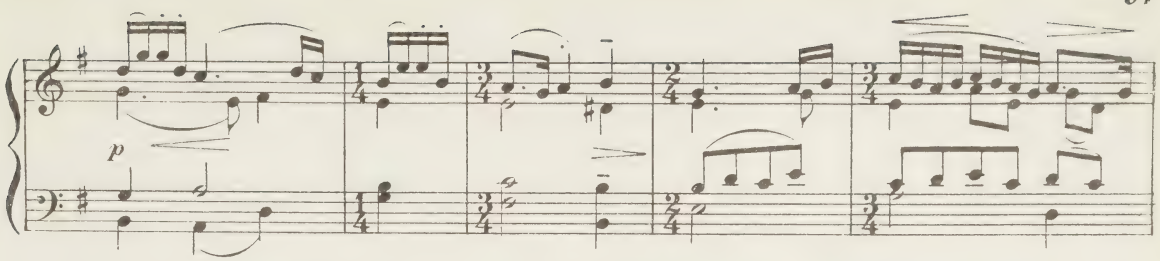
sfz

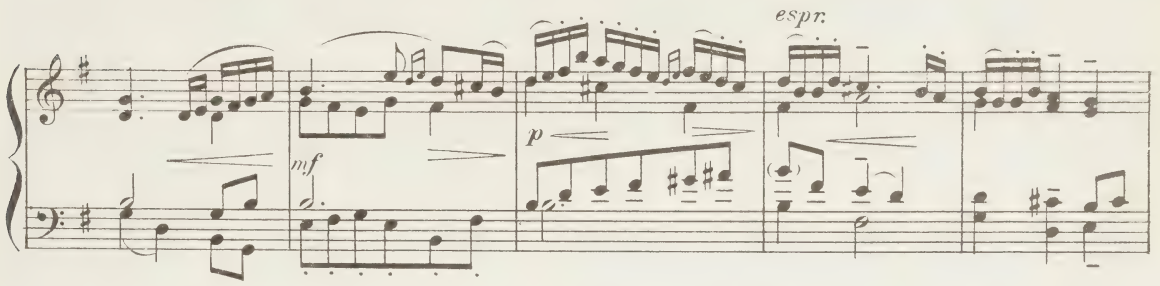
attacca

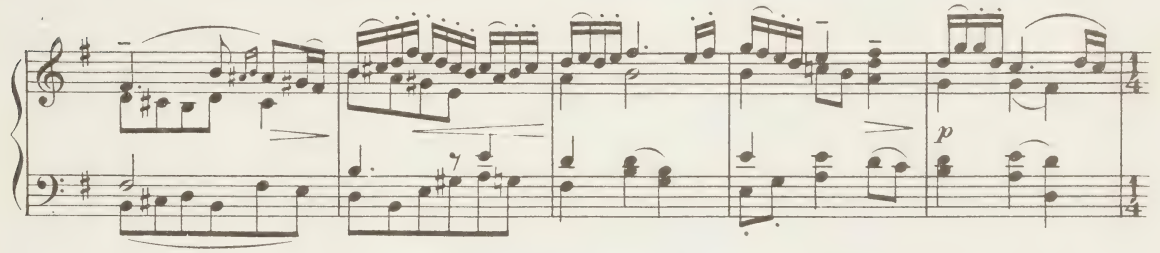
Andantino grazioso.

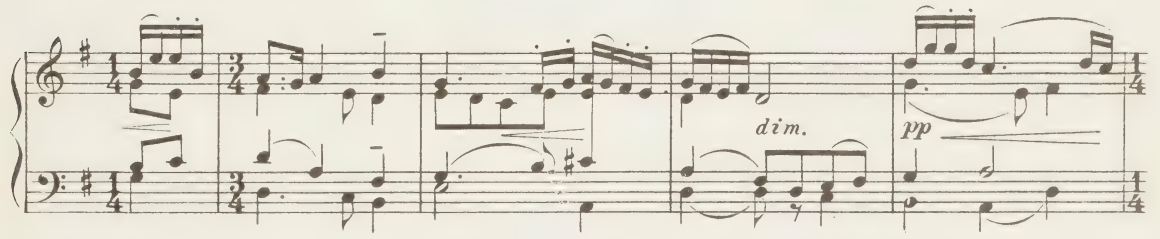
F. A.

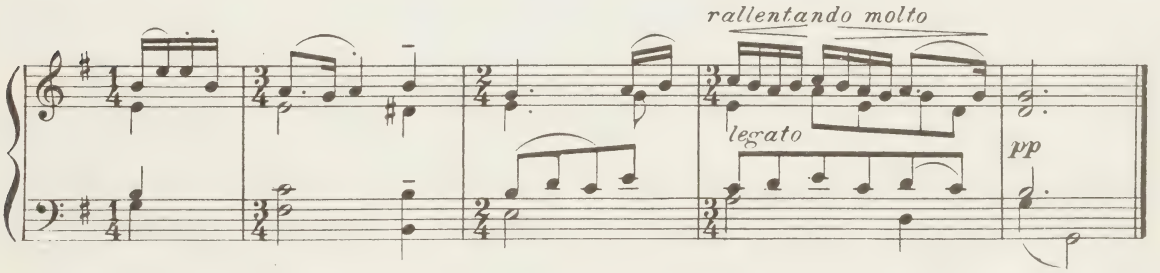
p









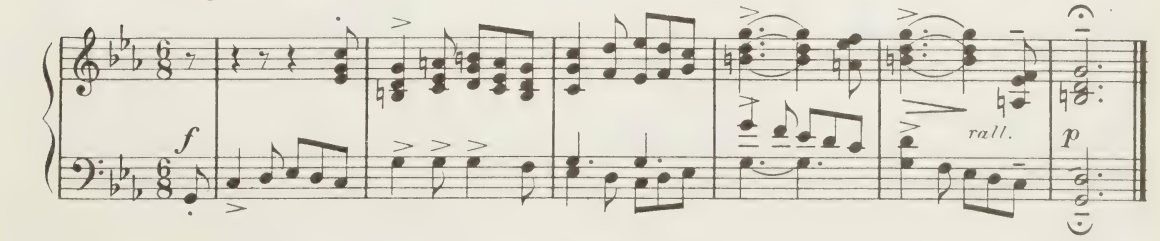


Nº 45.

SCENE III.

Entrance of Lucy.

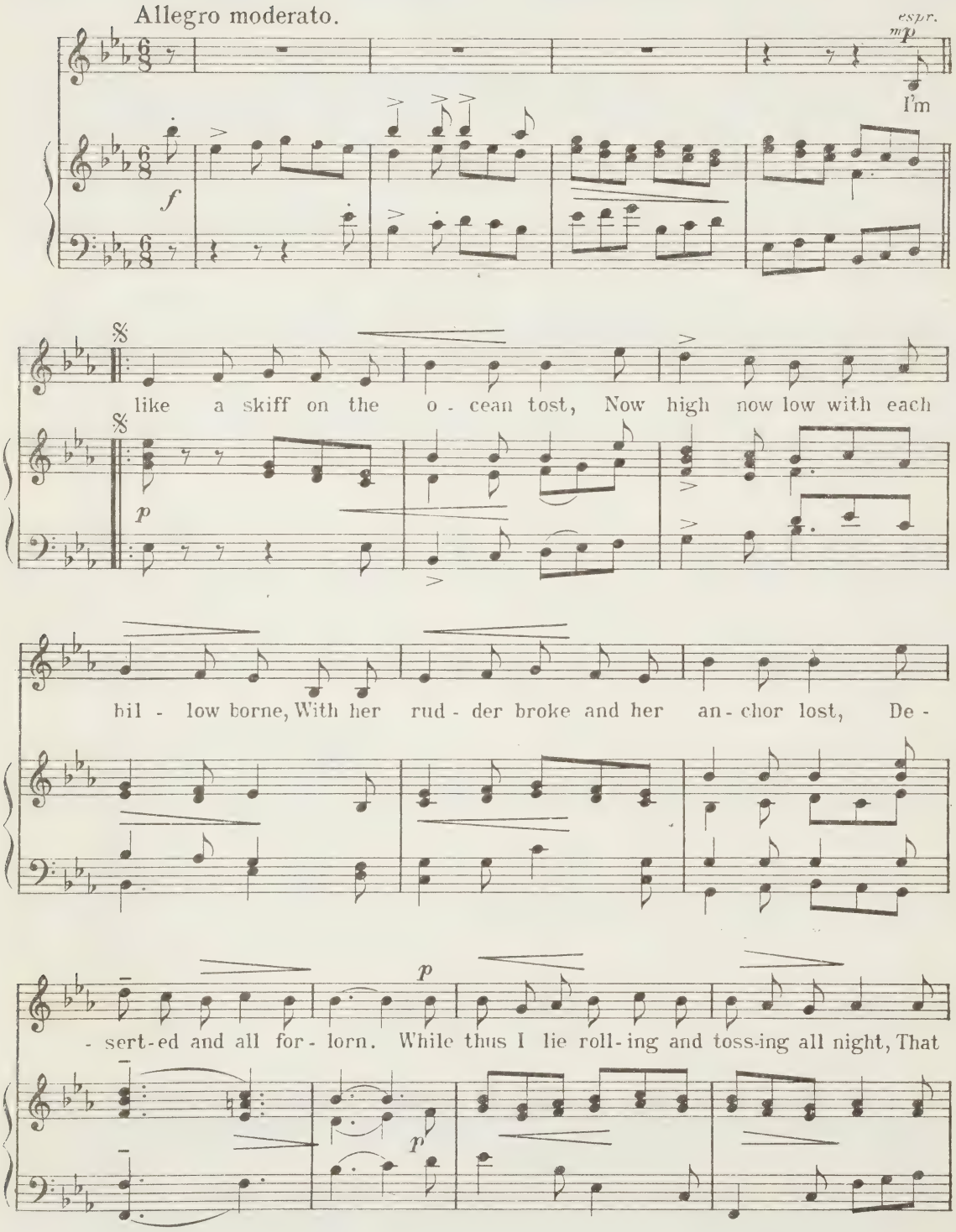
Allegro moderato.



No. 46. "I'm like a Skiff on the Ocean Tost."

Lucy.

Air.—"The Happy Clown."



Pol - ly lies sport - ing on seas of de - light; Re - venge, re - venge, re -

- venge..... Shall ap - pease my rest - less sprite..... While thus I lie roll - ing and

toss - ing all night, That Pol - ly lies sport - ing on seas of de - light; Re

- venge, re - venge, re - venge..... shall ap - pease my rest - less

D. S. 𝄋 2. rall. molto a tempo

sprite. I'm - pease my rest - less sprite.

rall. molto a tempo

D. S. 𝄋

No. 47. COME, SWEET LASS.

Lucy.

AIR.—"COME, SWEET LASS."

Allegro Moderato.

Come, sweet lass, Let's ba-nish sor-row till to-mor-row, Come, sweet lass, Let's take a chirping glass.

Wine can clear The va-pours of des-pair And make us light as air; Then drink and ba-nish care.

D. S.

Wine can clear The va-poursof des - pair And

mf

rallentando molto

make us light as air; Then drink and ba - nish care.

mf

No. 48. HITHER, DEAR HUSBAND.

Duet— Polly and Lucy.

AIR—"THE LAST TIME I WENT O'ER THE MOOR."

Moderato espressivo.

POLLY.

a tempo.

Hi - ther, dear hus - band,

p

poco rit.

a tempo

Turn your eyes. LUCY. Think

Be - stow one glance to cheer..... me.

with that look, thy Pol - ly..... dies,

O..... shun me..... not..... but.....

'Tis Pol - ly sues. Is

hear..... me. 'Tis Lu - cy speaks.

più f

thus true love re - qui - ted? Mine too breaks. Must

My heart is burst-ing. Must

rall.

I,..... must I..... be..... slight - ed?

a tempo.

I,..... must I..... be..... slight - ed?

lingering to the end.

a tempo

molto espr.

pp

f

rall.

No. 49. WHICH WAY SHALL I TURN ME?

Macheath.

AIR—"TOM TINKER'S MY TRUE LOVE."

Allegro Moderato

Quasi Allegretto

poco rit. *a tempo rhythmically.*

Which way shall I turn me—how can I de-

p hesitatingly *poco rit.* *a tempo* *p* *rhythmically.*

-cide? Wives, the day of our death, are as fond as a bride. One wife is too

much for most husbands to hear, But two at a time there's no mor-tal can

bear. This way, and that way, and which way I will, What would

cresc.

2nd time *f*

p *cresc.*

com - fort the one, t'o - ther wife would take ill. ill.

1. 2.

*2nd time, Peachum & Lockit sing with Macheath.

No 50. THE CHARGE IS PREPARED.

Macheath

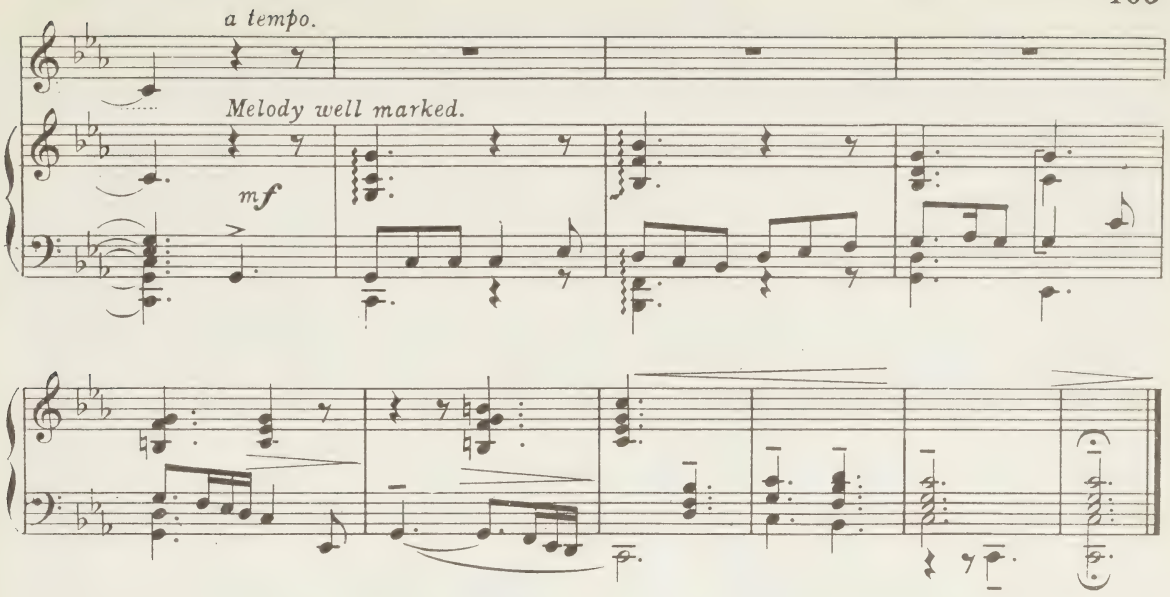
AIR—"BONNY DUNDEE."

Moderato.

The charge is prepared; the lawyers are met, The judg-es all rang'd a ter - ri-ble show! I go un-dis-may'd,— for death is a debt, A debt on de-mand — so take.....what I owe. Then farewell my love-dear charmers, a-dieu. Con - ten-ted I die—'tis the bet - ter for you. Here ends all dis-pute the rest of our lives, For this way at once I please all my wives....

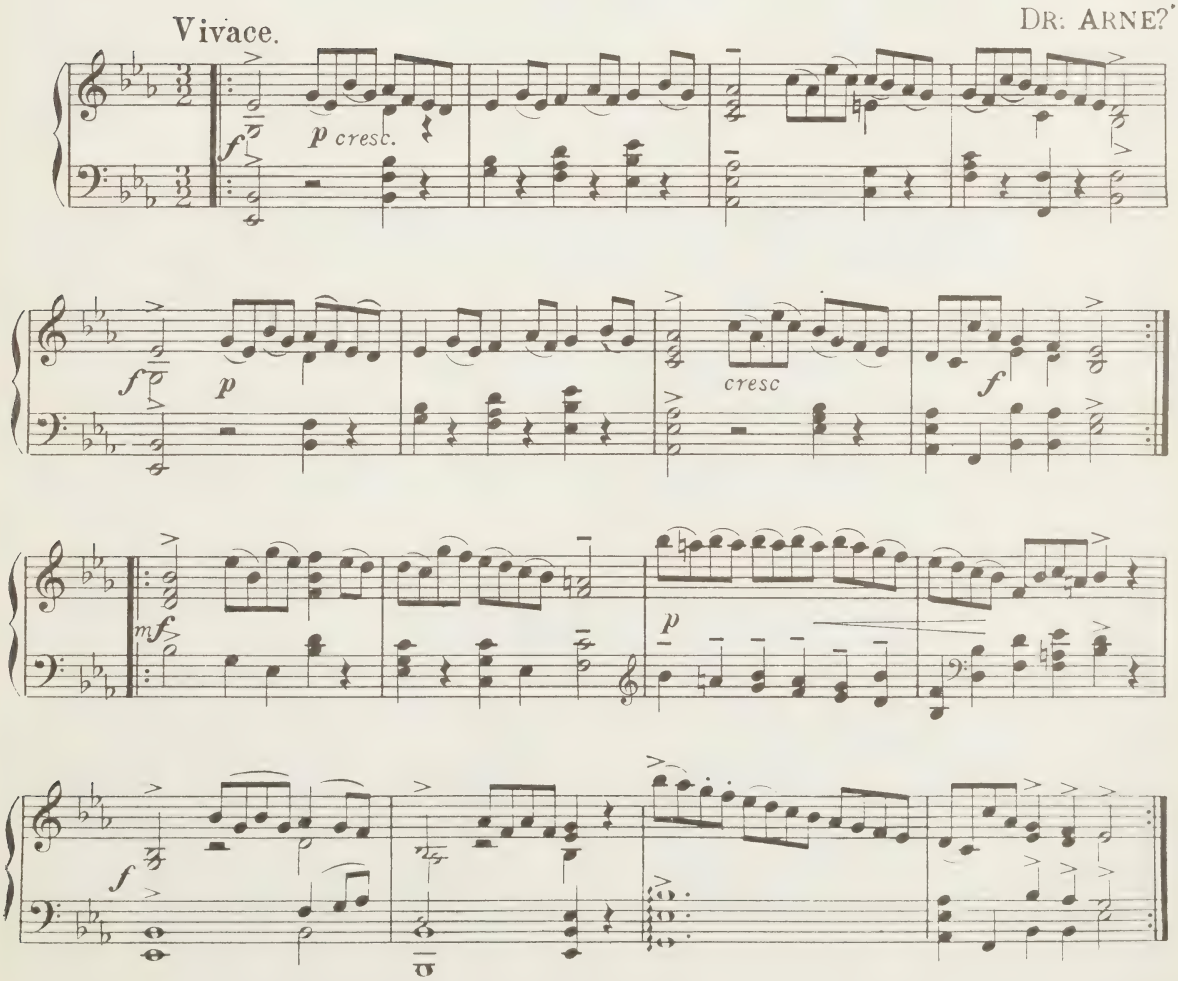
rall.

rall



No. 51. HORNPIPE.

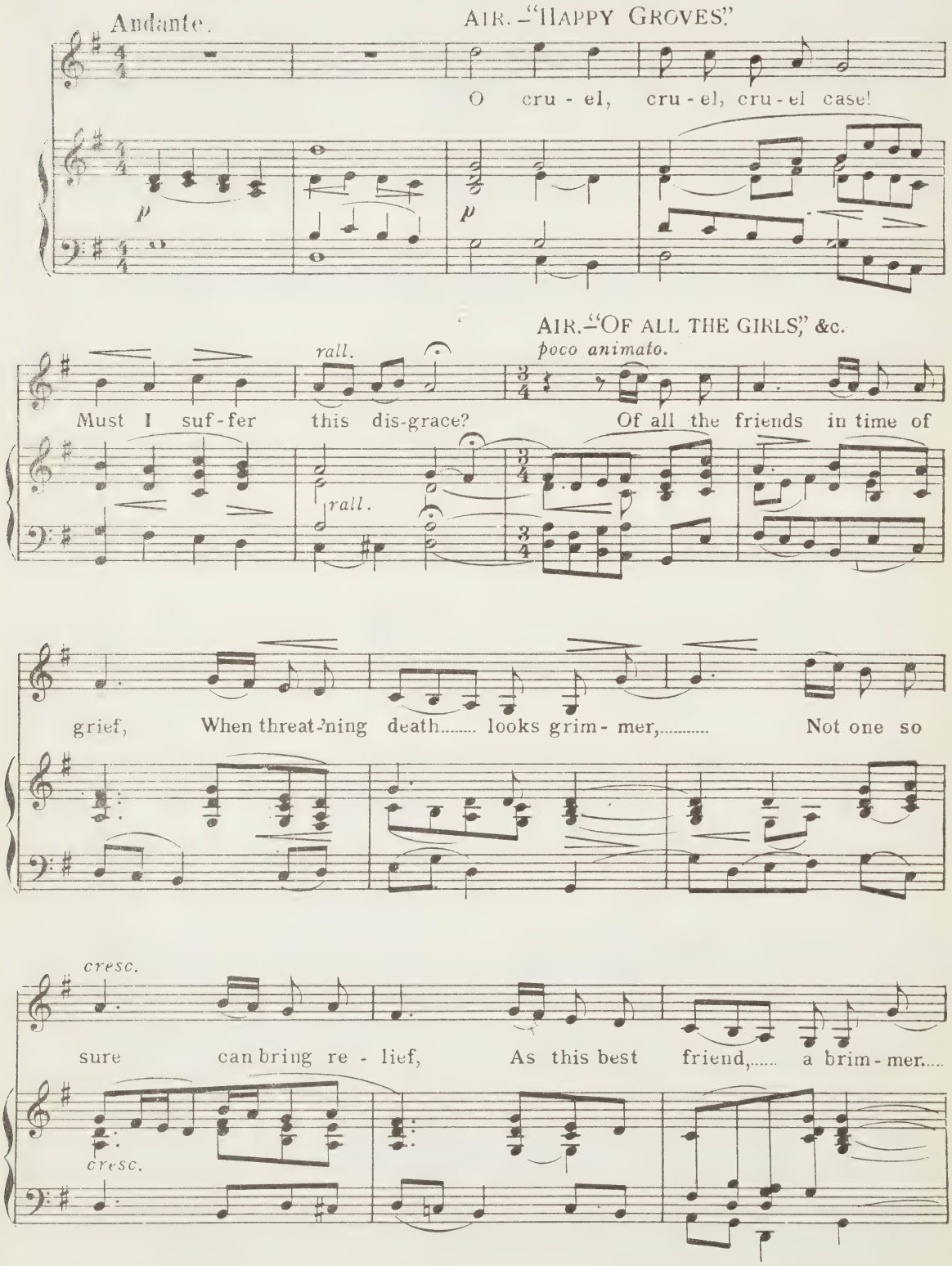
Dance of prisoners in chains.



SCENE III.

No. 52. THE CONDEMNED HOLD.

Macheath.



AIR.–"DID YOU EVER HEAR OF A GALLANT SAILOR?"

(drinks.) slightly slower.

..... But can I leave..... my pret-ty hus - sies, With-out one

pp

AIR.– WHY ARE MINE EYES STILL FLOWING?

poco animato.

tear, or ten-der sigh? Their eyes, their lips, their bus - -

- ses, Re-call my..... love,..... ah, must.... I die?

rall.

espr.

rall.

pp

No. 53. WOULD I MIGHT BE HANG'D.

Trio.– Polly, Lucy and Macheath

AIR.–"ALL YOU THAT MUST TAKE A LEAP."

Andante serioso.

POLLY. espr.

più f

Would I might be hang'd! To be

Andante serioso.

LUCY. And I would so too!

poco p

f

p

*In performance, this section is sung in A♭.

POLLY.

hang'd with you.....

LUCY.

My dear, with you.

MACHEATH.

O leave me to thought! I

p

LUCY. *poco*

No

fear! I doubt! I..... trem-ble! I droop! See my cour-age is out!

poco

POLLY. *gradually back to Tempo I.*

animato.

No to-ken of love?..... Fare-

to-ken of Love?

A - dieu!

p

See my courage is out!

animato.

gradually back to Tempo I.

p

-well! A - dieu!

No to - ken of.... love? Fare - well!

But hark! I

Bell in F.

2nd. time pp and unaccompanied until last chord

No to - ken of.... love, A - dieu! Fare -

No to-ken of.... love, A - dieu! Fare -

hear.... the toll of the bell! No to-ken of.... love, A - dieu! Fare -

Bell in F

-well! But hark! I hear..... the toll of the bell. No toll of the bell.

-well! But hark! I hear..... the toll of the bell. No toll of the bell.

-well! But hark! I hear the toll of the bell. No toll of the bell.

molto rit.

Bell. Bell. Bell.

No 54. Thus I Stand like the Turk.

Finale.- Macheath and Chorus.

AIR.-"LUMPS OF PUDDING".

Allegro moderato.

f

Thus I stand like the Turk, with his dox-ies a-round; From all sides their glances his pas-sion confound; For black, brown and fair, his in-con-stan-cy burns, And the dif-fer-ent beauties sub-due him by turns. Each calls forth her charms to pro-voke his de-sires; Tho' wil-ling to all, with but one he re-tires. But think of this maxim and put off your sorrow, The wretch of to-day may be

hap - py to mor- row.

Each calls forth her charms and pro-vokes his de - sires, Tho'

f

Each calls forth her charms and pro-vokes his de - sires, Tho'

f

will-ing to all with but one he re - tires. But think of this max-im and

will - ing to all with but one he re - tires. But think of this max-im and

may be

put off all sor-row, The wretch of to - day may be hap-py to-mor-row. Each

put off all sor-row, The wretch of to day may be hap-py to-mor-row. Each

ALL THE PRINCIPALS.

Slightly faster.

Ah

f

Ah

calls forth her charms and pro - vokes his de - sires, Tho'

calls forth her charms and pro - vokes his de - sires, Tho'

Slightly faster.

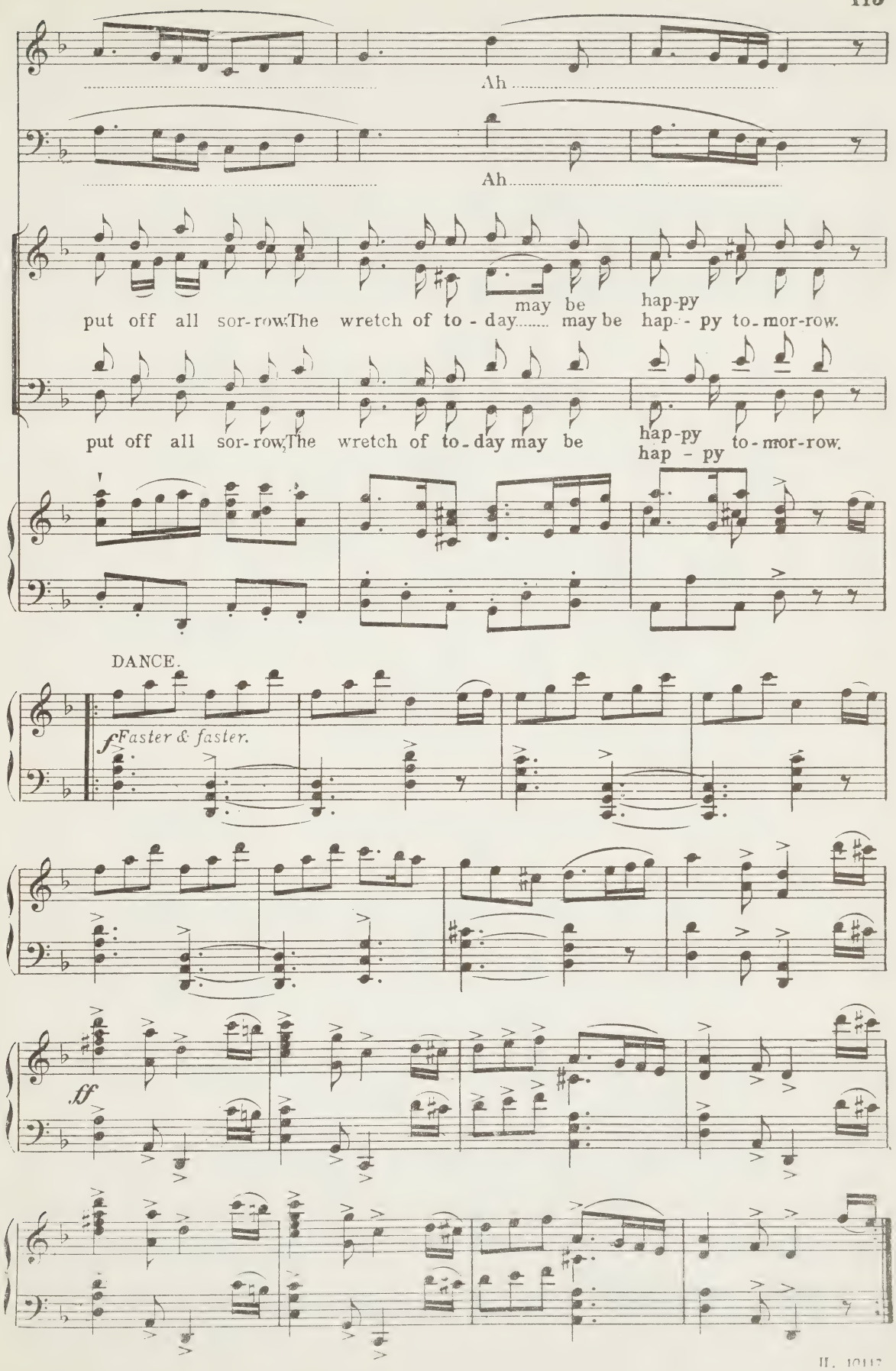
simile.

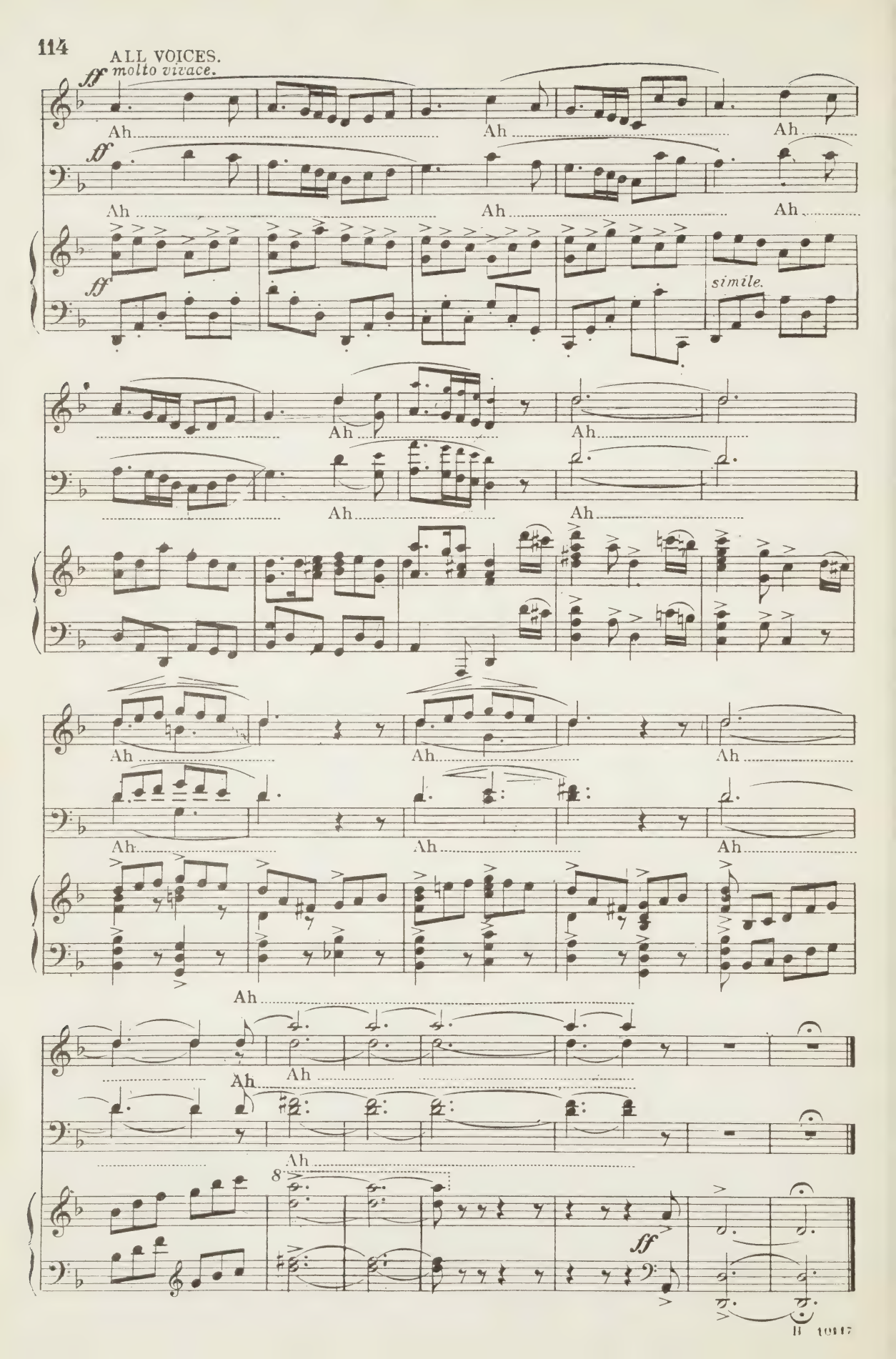
Ah Ah

Ah Ah

will-ing to all with but one he re - tires. But think of this max-im and

will-ing to all with but one he re - tires. But think of this max-im and


Ah
Ah
may be
hap-py
put off all sor-row The wretch of to-day may be hap-py to-mor-row.
put off all sor-row The wretch of to-day may be hap-py to-mor-row.
hap-py
DANCE.
f Faster & faster.
ff


ALL VOICES.
ff molto vivace.
Ah
Ah
Ah
ff
Ah
Ah
Ah
ff
simile.
Ah
Ah
Ah
Ah
Ah
Ah
Ah
Ah
Ah
Ah
Ah
Ah
Ah
Ah
Ah
Ah
8
ff

THE BEGGAR'S OPERA

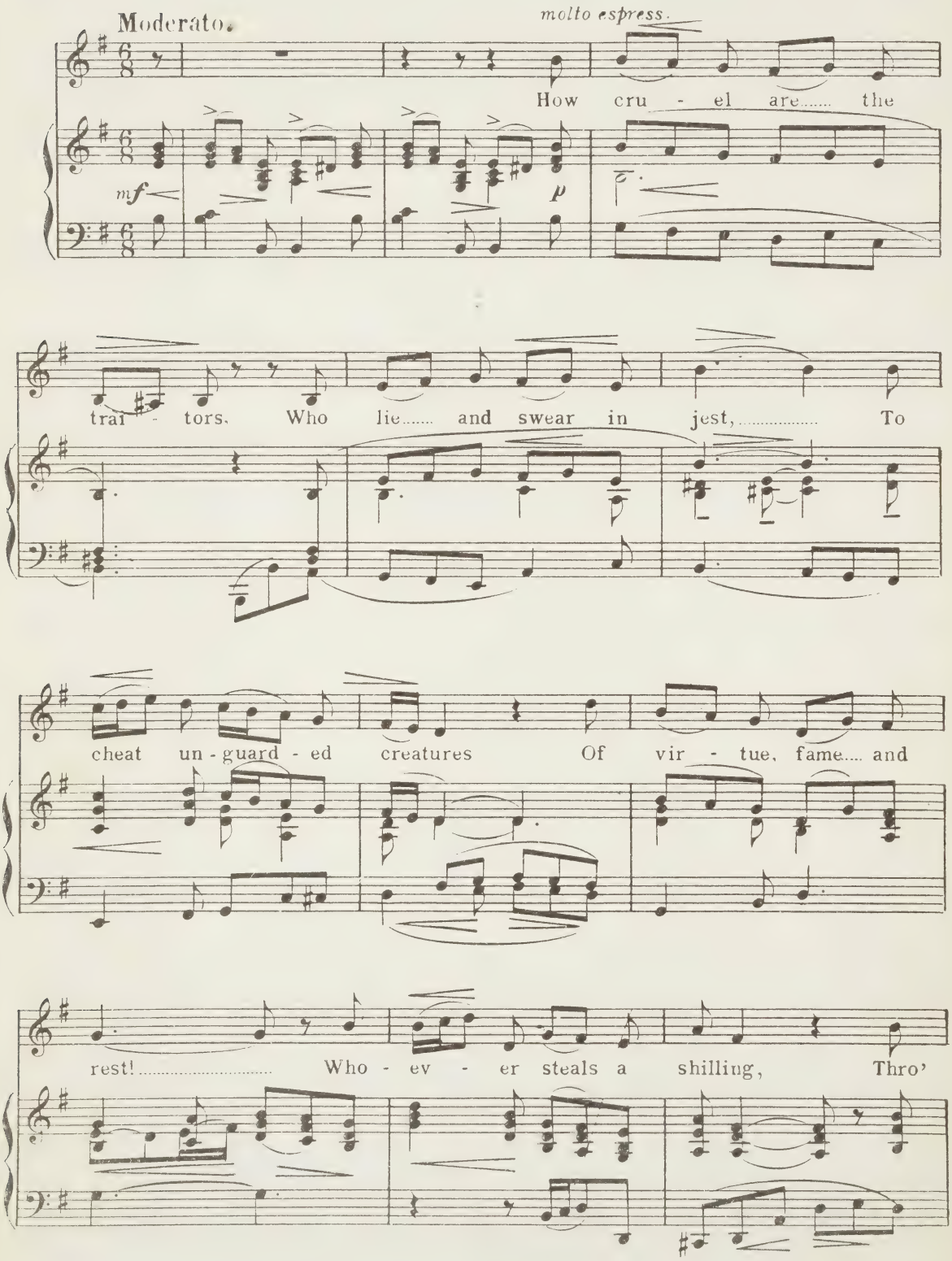
APPENDIX.

APPENDIX.

*No. 1. How Cruel are the Traitors.

Lucy.

AIR.—"TWAS WHEN THE SEA WAS ROARING."



* This may be used in the place of No. 31.

passionately.

shame the guilt con - ceals: ..... In love, the perjured vil - lain With

rall. molto. *a tempo.*

boasts the theft re - veals.....

rall. molto. *a tempo.* *f* *rall.* *p*

*No 2. THE FIRST TIME AT THE LOOKING-GLASS.

Macheath.

AIR.—"THE SUN HAD LOOS'D HIS WEARY TEAMS."

Allegro.

The

poco *f* *dim.* *p*

first time at..... the look - ing glass the mo - ther sets her daugh - ter, The

*Additional Air may be sung after No 31.

im - age strikes the smi-ling lass with self-love ev-er af - ter. Each

time she looks, she, fon - der grown, Thinks ev-'ry charm grows stronger, But a-

non legato.

Ped. * Ped. *

rall. poco a poco.

- las, vain maid, all eyes but your own Can see you are not young - er.....

f rall. poco a poco.

a tempo.

p *accel.* *mf* *rit.* *a tempo.* *p.*

*No 3. When You Censure the Age.

Duet.—Peachum and Lockit.

AIR.—"How happy are we."

Allegro moderato.

Deliberately, but rhythmically.

LOCKIT.

When you cen-sure the age, be

PEACHUM.

Lest the cour - tiers offend-ed should be,

cau-tious and sage, If you

Each cries—"that was levell'd at

mention vice or bribe, Tis so pat to all the tribe,

*This may be used in the place of No 32.

f

me!" When you cen-sure the age, be cau-tious and sage, Lest the

f

When you cen-sure the age, be cau-tious and sage, Lest the

mf

courtiers offend-ed should be, If you mention vice or bribe, 'tis so

courtiers of-fend-ed should be, If you mention vice or

pat to all the tribe, Each cries "that was levell'd at me!"

bribe, 'tis so pat to all the tribe, Each cries "that was levell'd at me!"

DANCE. (F. A.)

f

marcato.

p

f

* No 4. Is Then His Fate Decreed?

Lucy.

Air.—"Of a Noble Race was Shenkin."

Allegro moderato.

Is then his..... fate.... de - -

p

creed Sir? Is then his fate de - creed?

f

Such a man can I think of quit-ting?

espr. rall. a tempo.

When first we met so moves me yet, Oh, see how my heart is

p rall. espr. a tempo

mf

rall molto. a tempo.

splitting! Oh, see how my heart is split - ting!

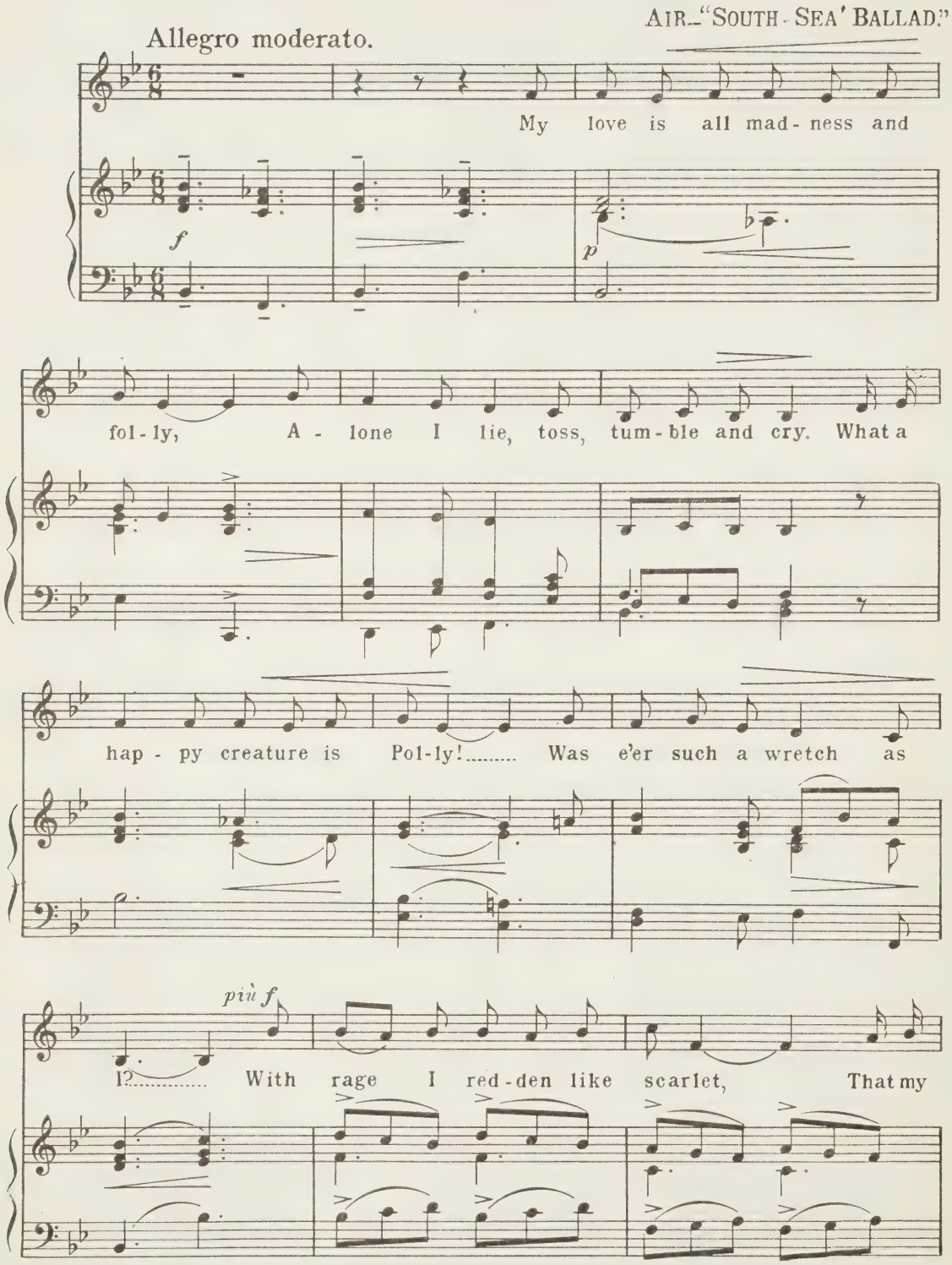
rall molto. a tempo.

f

* Additional Air may be sung after No 32.

*No 5. MY LOVE IS ALL MADNESS AND FOLLY.

Lucy.



*This may be used in the place of No 46.

dear in - con - stant var let,..... Stark blind to my charms, Is

lost in the arms Of that jilt, that in - vei - gling har-lot, Stark

blind to my charms, Is lost in the arms Of that jilt, that in - vei - gling

rall. molto *a tempo*

har-lot, This, this my re-sent-ment a - larms.

rall. molto *mf*

p

No 6. A Curse attends that woman's love.

Duet.– Polly and Lucy.

Air.–"O Bessie Bell."

Allegretto.

POLLY.

smoothly. A curse at - tends that

p

LUCY.

wo - man's love, Who al - ways would be pleas - ing. The pert - ness of.... the

POLLY.

bill - ing dove, Like tick - ling, is.... but teas - ing. What then in love can

p

LUCY.

wo - man do? If..... we....grow fond they shun us.

POLLY.

mf poco più animato

And when we fly.....them

LUCY. *poco piu sost.* POLLY. *pp*

they pur-sue:.. But leave us when they've won us. What then in love can

p

LUCY. POLLY. *mf* *poco piu animato*

wo - man do? If..... we....grow fond they shun us. And when we fly.... them

rall. *a tempo*

they.... pur - sue:.... But leave us when they've won us.... .....

But leave us when they've won us.....

rall. *mf* *a tempo*

p *rall.* *pp*

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